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FIGURE PA

insight interview with Stephan Rath

REVIEWS FROM

- *Infamy*
- *Bent Bristle*
- *NutsPlanet*
- *BrokenToad*
- *Karol Rudyk Art*
- *Midnight Miniatures*

Plus we take a closer look at 3D Sculpting Apps for Tablets.

Robot Pigeon Publishing

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The Engine Node went quiet...

Abruptly silence and darkness returned to the room, broken only by a sputtering lantern Dodger had dropped in the chaos. Feygin tentatively emerged from his hiding place, stepping over his fallen lads to recover the lamp. He held it up and surveyed the room, the narrow yellow beam falling on a familiar face – that of young Oliver.

"Yer alive, me boy! Thank 'eavens!" Feygin exclaimed. But the words died in his mouth as his relief turned to horror. What had once been Ollyver – meek, delicate Ollyver – reared itself up on two huge arms, roaring an inhuman cry. The mild young boy had been transfigured, transformed, into a misshapen terror which now stormed towards Feygin with murderous rage!

The old man stumbled backwards, madly scrambling over the wet stone. He noticed, almost idly, that one of his manipulator arms waved a hitherto unknown knife at the thundering Ollyver, almost of its own volition. But Feygin had no time to muse over whence the knife had come, as the berserk monstrosity leaped, smashing aside stone and iron pipework in its fury.

Just as he closed his eyes, expecting a swift, bloody demise, there came a great shout. A monstrous cudgel crashed into Ollyver's chest, knocking him into the far wall. "'e's not dying 'less I kill 'im!" hissed Bill Psyches, his voice lower, even more diabolical, than it had been before. He stalked across the chamber in two great strides of what appeared to be metal, hoofed legs. Bill had been dangerous before: now he looked like an incarnation of the devil himself.

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Kyle Cruickshank

Welcome to issue 33 of Figure Painter Magazine.

Happy new year to everyone. I hope you all had a good break; we sure needed it and it was tough getting back into the swing of things. But, we're here now and we have a cracking issue for you.

We have some great interviews from Adrian Hopwood, who is the focus of our Best of British series and we chat with Ben 'Rocketandroll' Jarvis about his latest ventures in the miniature industry. We have reviews from Bent Bristle, Nutsplanet, Infamy, Midnight Miniatures, Karol Rudyk Art and we take a closer look at what 3D sculpting apps are available for tablets and mobile phones. Also in this issue, we have tutorials from Italian painter Davide Decina who explains how he painted his version of the Acolyte Miniatures' Butcher. I myself explain how I scratch built some scale wooden barrels for my recent Mproyec Barbarella scene and Marko Paunovic delivers his penultimate article on the massive gaming table build.

To get 2016 started off in the right way, we have an excellent insight interview with the master of freehand and multiple Slayer Sword winner, non-other than Stephan Rath.

Shane Rozzell, Chief Editor

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CONT

Feature Pages

Headlines...Page 24

Inspiration: Minimundus...Page 44

Inspiration: Interview with Carmine Giugliano...Page 38

Spotlight: Megaton Games...Page 54

What's on the Market: 3D sculpting on a mobile platform...Page 76

Tutorials

The Butcher

by Davide Decina...Page 28

Malifaux Gaming Table Part 33

by Marko Paunovic...Page 84

Guide to Making Miniature Wooden Barrels

by Shane Rozzell...Page 98

ENTS

Unboxing

Nutsplant's Medieval Tournament Champion and Clever Hunter

by Luke Wilson...Page 8

Midnight Miniatures' Massive Madness

by Martyn Dorey...Page 40

Bent Bristles Miniatures – Walkin' Boss

by Kyle Cruickshank...Page 52

Karol Rudyk Art's Gorthang, the Swamp Master

by Marta Slusarska...Page 70

Infamy Miniatures' Goblin Chieftain

by Luke Wilson...Page 82

BrokenToad's Skin Deep

by Terry Cowell...Page 94

Showcase Pages

Insight with Stephan Rath...Page 14

Exposé...Page 34

Best of British: Interview with Adrian Hopwood...Page 44

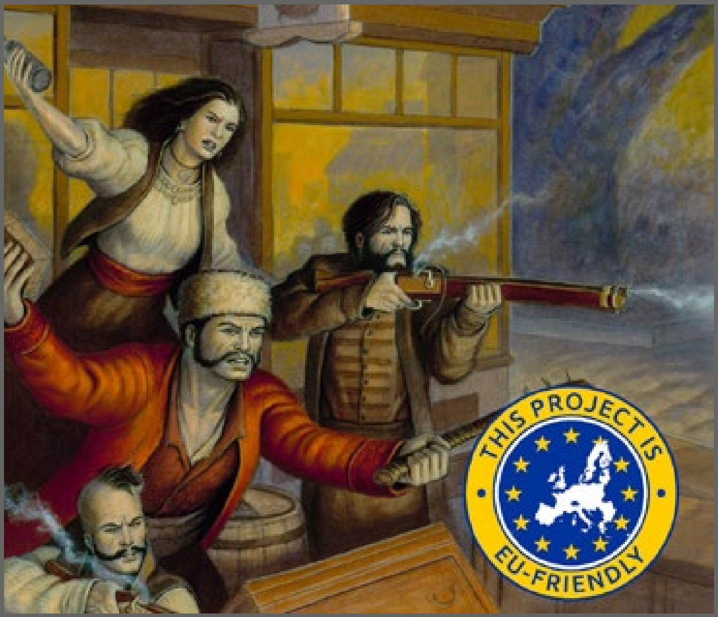
Putty&Paint...Page 64

Exhibition...Page 105

NOVA Open
CHARITABLE FOUNDATION
A COMPASSIONATE FORCE

Calling all artists! The NOVA Open Charitable Foundation is looking for volunteer artists interested donating their time and effort for a number of charitable causes at next year's NOVA Open. NOCF has started a great tradition of bringing together artists from around the world for the benefit of several well-known charities, including Doctors Without Borders, The Breast Cancer Research Foundation and the Fisher House Foundation. Be a part of our Artists' Consortium, creating one of two massive 40k armies. This year the Novamarines will be pitted against the green horde. If neither of these armies appeals to you, NOCF is also expanding its charitable efforts with the introduction of raffles for single detachments, in which an artist (or artists) paint up a 500 to 750 point army detachment that would appeal to a large number of gamers.

Don't have time to paint a horde of orks? NOCF will once again be looking for single models painted to exceptional levels as well. Last year Roman Lappat and Angel Giraldez painted some stunning pieces for us and we hope that they will return this year. These models will be raffled off individually to benefit the various charities. If you would like to use your brush for the benefit of others in need, please contact lead artist Dave Taylor at tanithtaylor@gmail.com and put "NOCF Submission" in the subject line.

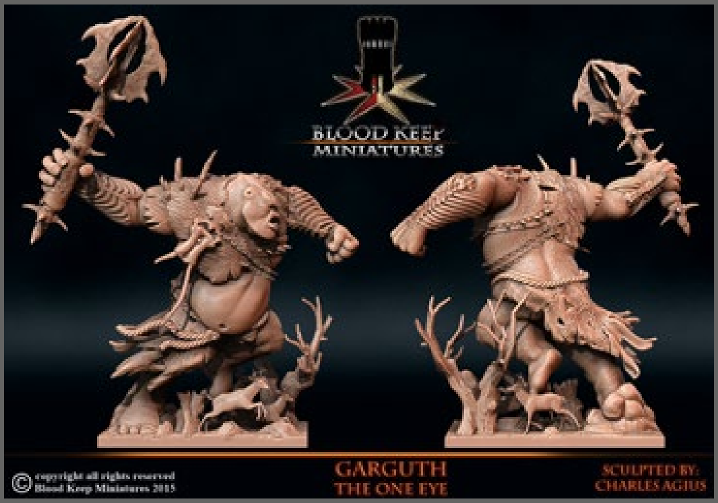


Deraj Studios is a new tabletop gaming company producing a unique line of true 32mm scale fantasy miniatures inspired by Slavic folklore.

These miniatures are being cast in the highest quality resin and are expected to be delivered in August of 2016. They are also casting the miniatures in high-quality pewter, as a separate option for backers to choose from. Each miniature comes with a 30mm round-lipped base.

So far with this line their sculptors have included Kamil Smok Milaniuk, Przemysław Szymczyk and Patrick Keith, whose iconic style has been proven many times including throughout his own line for Counterblast.

More details about the crowd funding campaign can be found here.



Blood Keep Miniatures is a new initiative based in Malta and from first glance they aim to produce some very cool looking miniatures. All have been 3D sculpted and they do show off the renders quite a lot, but scrolling through the images of the miniatures you can find some very interesting prints.

They say that their aim is the production of original miniatures using 3D sculpting techniques and high quality SLA 3D printing technology. All the designs and miniatures are produced in-house by the founders who have made it their mission to produce high quality, dynamic miniatures with innovative designs.

Blood Keep Miniatures aims to provide the best service to their customers at reasonable prices. Being table-top gaming and miniature enthusiasts themselves, they not only have a good understanding of the market, but more importantly they are in a better position to understand needs of their customers. To find out more, visit their website here.

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Black Betty
Black Betty
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HEC ATTACK!
Black Betty
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Black Betty

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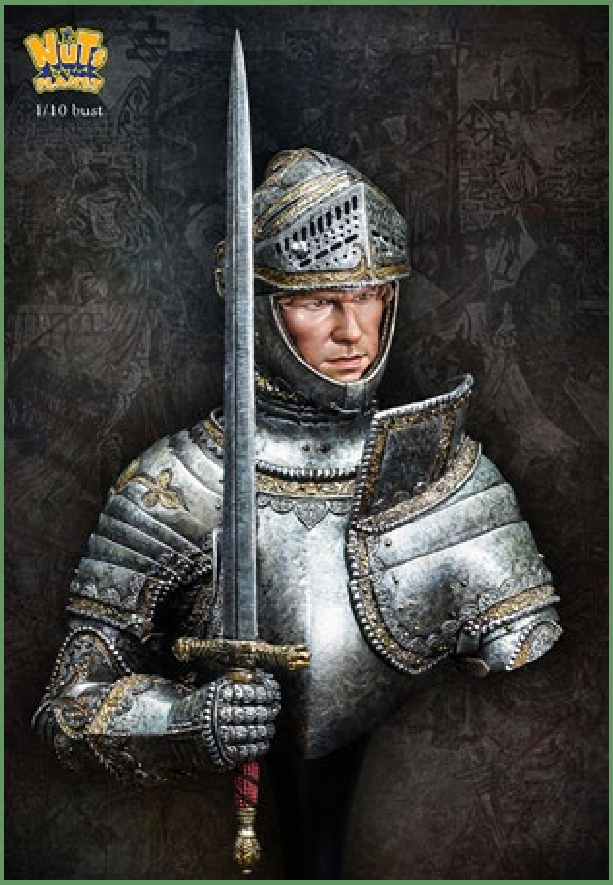
Unboxing

By Luke Wilson

Nutsplanet's Medieval Tournament Champion and Clever Hunter

This month Nutsplanet sent FPM two of their latest releases! The first is the massive Medieval Tournament Champion bust and then the lone Clever Hunter. So how do they compare to each other and do they capture the feel of their genre?



Tournament Knight

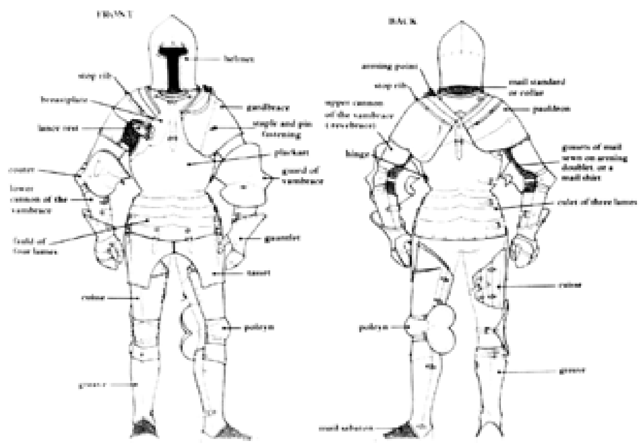
Price:	£49, $70, €64
Scale:	1:10th
Material:	Resin

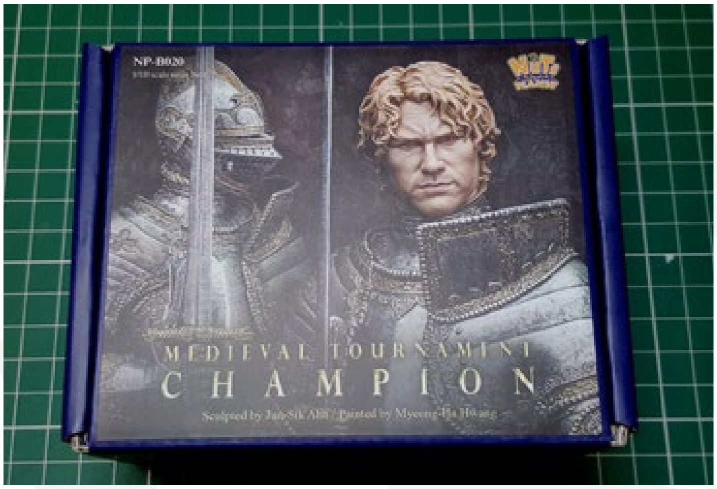
Available from

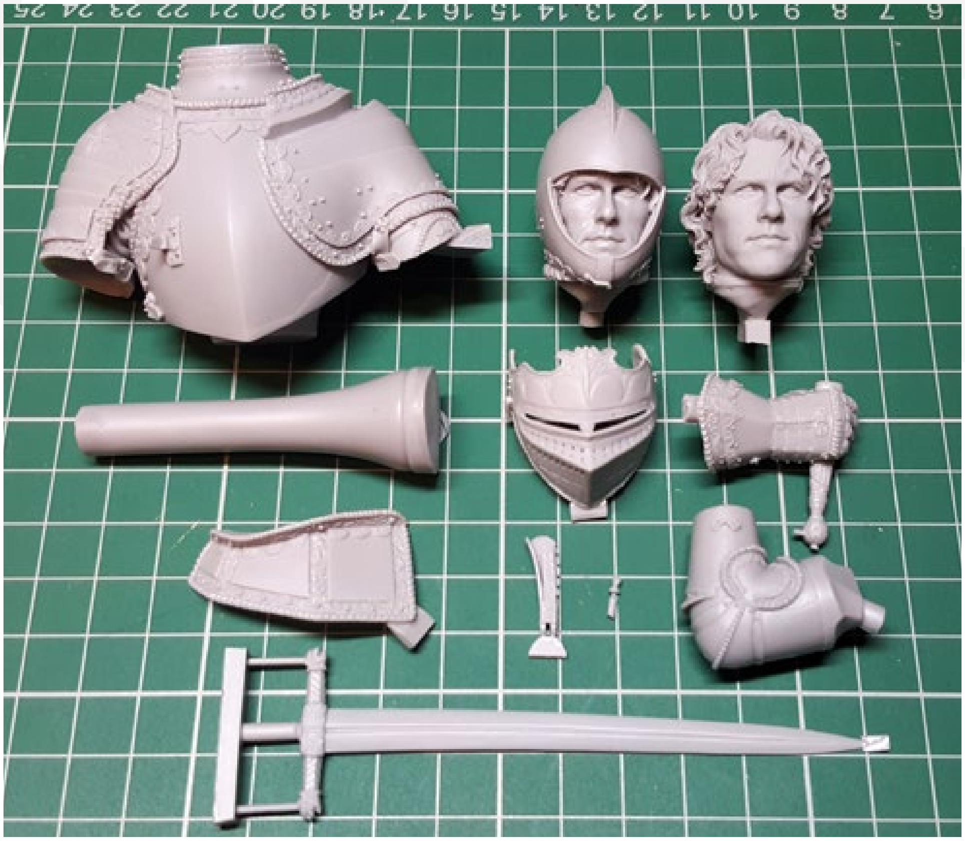
NutsPlanet

Firstly, let's take a look at the Medieval Tournament Champion. When you think of knights, Hollywood and TV has filled our screens with young dashing men flouncing around on horseback, saving damsels in distress or jousting for a lady's favour. Well, Nutsplanet have managed to capture this image perfectly, whilst bringing in perfect historical elements, too. Take note of the armour in this pictorial reference of a knight.

When you look at the make up of a knight's armour, you can see comparing that of Nutsplanet's Medieval Champion, that Jun-Sik – Ahn has captured the elements perfectly and then really gone to town on the armour design, but I get ahead of myself!


FRONT
helmet
stop rib
breastplate
lance rest
gardbrace
staple and pin fastening
plackart
guard of vambrace
couter
lower cannon of the vambrace
fauld of four lames
gauntlet
tasset
cuisse
poleyn
greave
BACK
arming points
stop rib
mail standard or collar
pauldron
upper cannon of the vambrace (rerebrace)
hinge
gussets of mail sewn on arming doublet, or a mail shirt
culet of three lames
cuisse
poleyn
greave
mail sabaton


NP-B020
MEDIEVAL TOURNAMENT
CHAMPION
Sculpted by Jun-Sik Ahn / Painted by Myeong-Ha Hwang



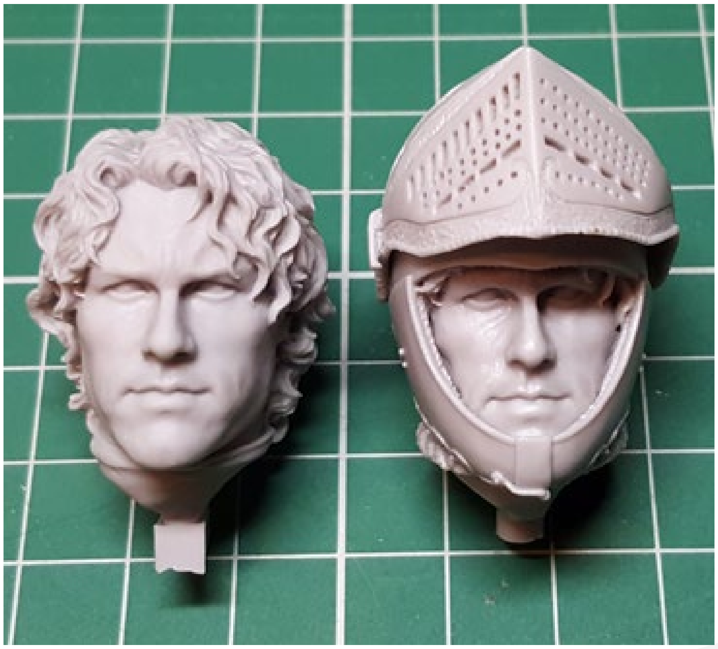
Let's rewind a little. As with most Nutsplanet products (and I know I have said this before), you get a slick package design. I really like the minimalistic approach. It's a nice blue box (as is pretty much all of their boxes) with exactly what you get inside on the box. When you open it there is no space wasted, which appeals to me, as I hate unnecessary packaging. This piece comes with a few different options and they are shown clearly on the box.

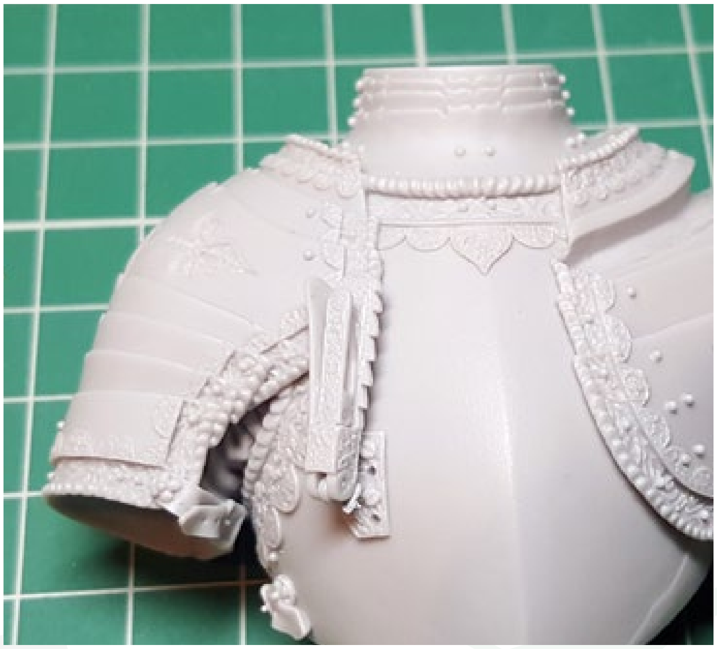
As I said, when you open the box you get what is standard with Nutsplanet; the exact same packaging as I got with Humanoid (see issue 31) with the pieces nestled nicely in between 3 pieces of foam. I have chosen not to show these as regular readers will have seen this in Humanoid's review.

The kit comes in 11 jaw droppingly detailed pieces. As I said, there are a few options with this bust. You can have a bare head or helmeted and then you can choose if you don't want to face painting a face to have the visor down. Personally I don't know why you would, because the face adds more interest to the model. I would personally choose to have it half way, as shown in the picture above.

As you look more and more at the model, what at first seems quite a plain piece becomes more and more fascinating, well for me anyway. You start to notice the filigree and here the detail on this cast was the usual high standard that you would expect from Nutsplanet. Scanning across the main breast plate, he even has a lance rest attached to him. So even though he is carrying a VERY large sword, you now start to get the sense he is in the tournament for the long haul and has or will also joust at some point. This small piece is even covered in more filigree!

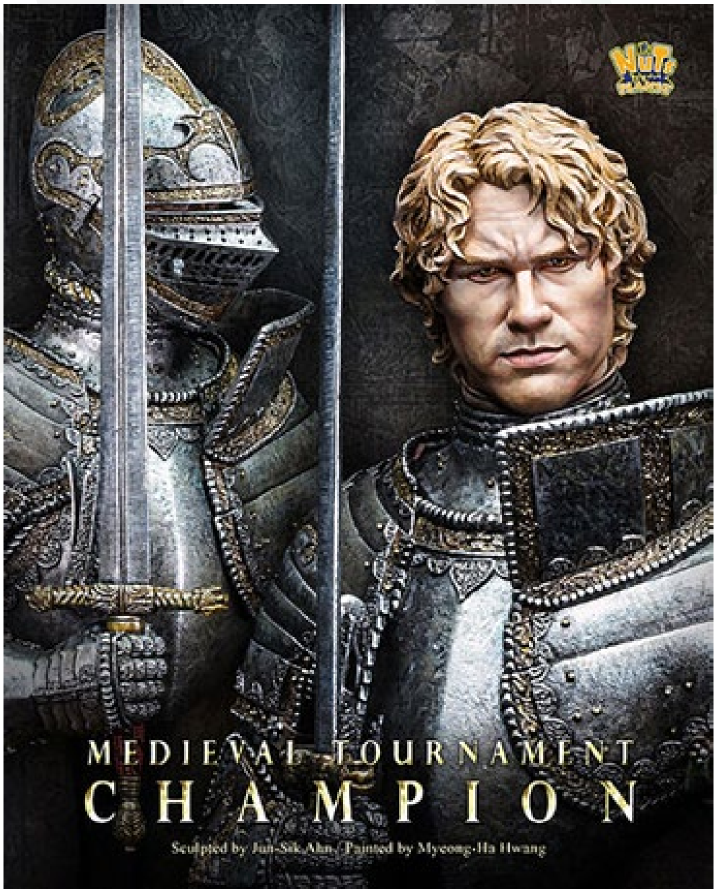
Now my only critique on this kit would be the opportunities for producing different paint schemes. And this is if I had to pick something. Myeong-ha Hwang has produced a near perfect paint job on the box art; it could leave one wondering what to do on theirs. Well, this is where good old Hollywood plays a part again. I'll let you into my thoughts and please feel free to use it if you wish. ☺





I imagine him to look like Rufus Sewell's character Count Adhemar from A Knight's Tale, even though his face looks a bit more like Heath Ledger from the same film! What are your thoughts?

Anyway I have mentioned the box art, so I'll leave you here with this image.


MEDIEVAL TOURNAMENT
CHAMPION
Sculpted by Jun-Sik Ahn, Painted by Myeong-Ha Hwang

Clever Hunter

Price:	£45, $65, €59
Scale:	1:24th (75mm)
Material:	Resin

Available from

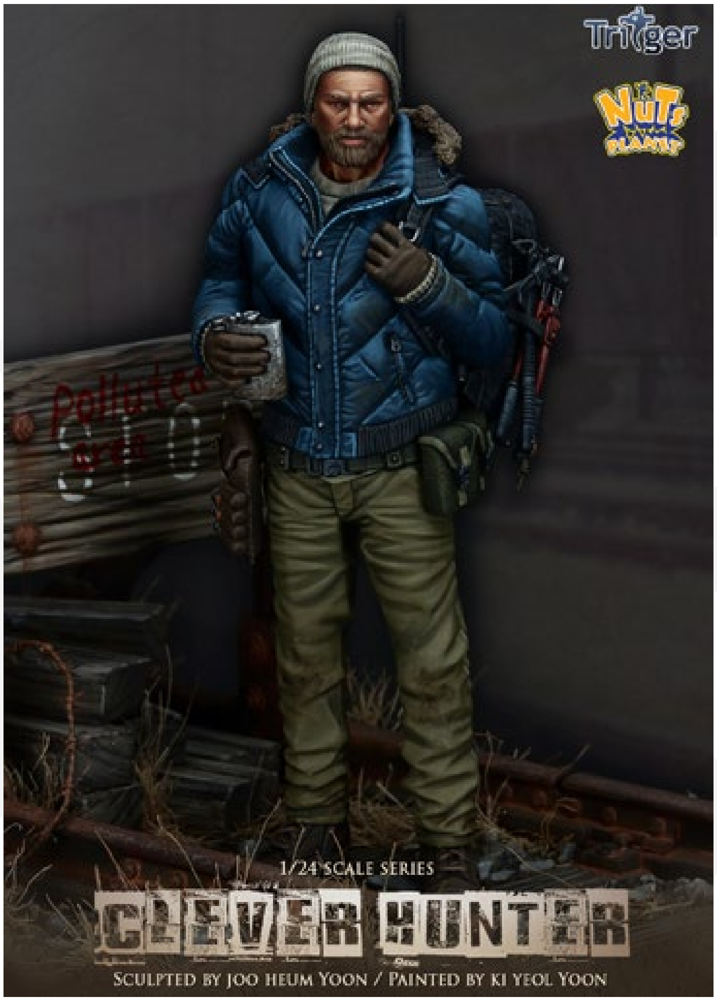
NutsPlanet

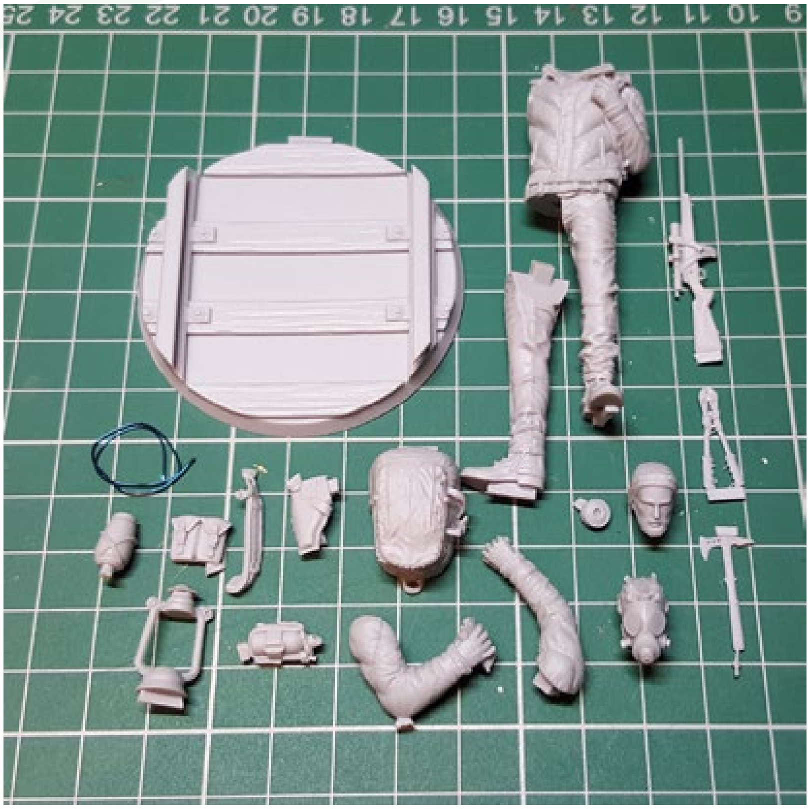
Now on to Nutsplanet's second offering this month, the Clever Hunter, which is under the Trigger banner.

As with the Champion, he comes in the same sort of blue box, which is so good for the collector. The box again is adorned with the fantastic box art, this time supplied by the very talented Ki-Yeol Yoon. Do they have a conveyer belt in Korea somewhere, where they churn out excellent painters?

The box also has the alternate version on the side, the version that I will myself use.

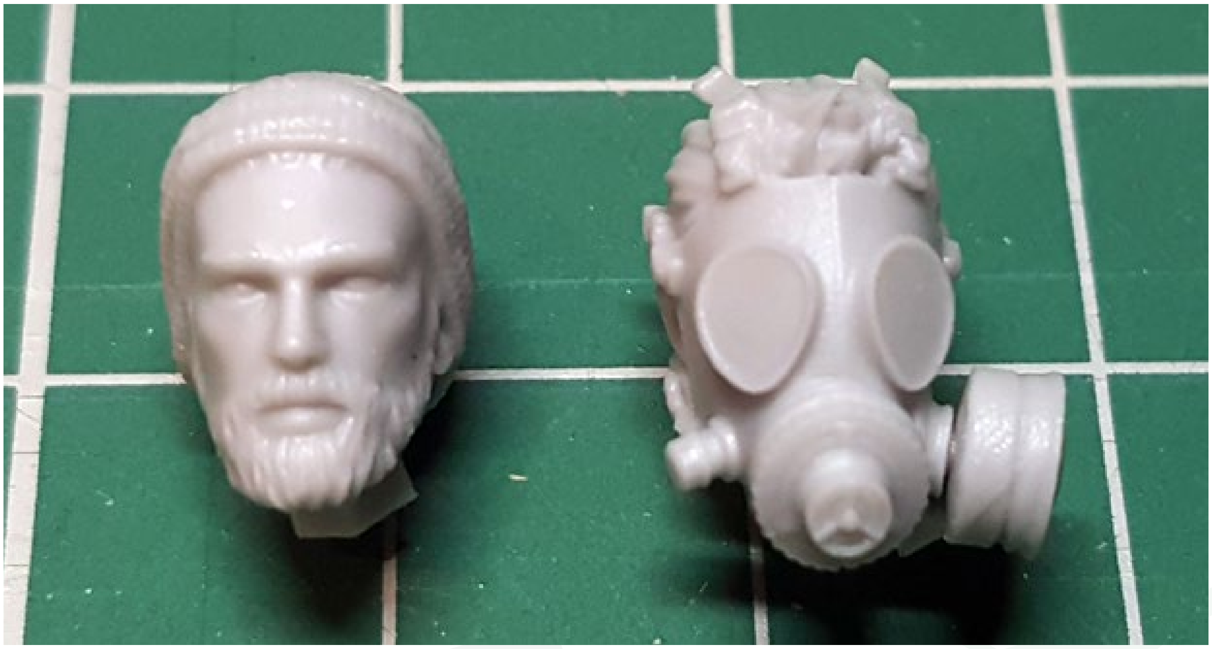
Once you have the box open and you start examining the pieces, you will count an astonishing 19 pieces and apart from a small piece of wire, every piece is as beautifully detailed as the next.



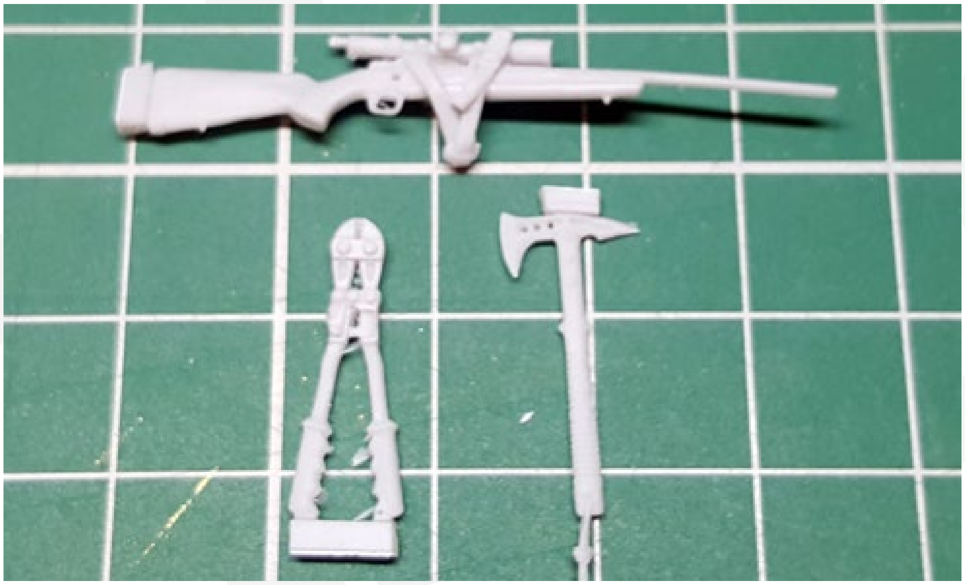


You get all the pieces to make both options displayed on the box, as you would come to expect from NP. The tabs on this piece are in very good places to be easily removed and on scanning over the miniature, I didn't really find any mould lines either, so there will be very little prep to speak of. The Hunter comes with a rather nice little scenic base, as you can see. It is a piece of what I perceive as either an old rusting siding or a section of track he's walking along and stopping to take a drink, if you use that option.

Trigger
Digital Sculpting Miniatures



Now I'm a big fan of The Walking Dead and the characters spend quite a bit of time walking on tracks, so maybe that's just ingrained into me? As with the Champion, you get 2 head options, one with a plain face wearing a beanie hat and the other (my favourite) one wearing a gas mask. I have placed the filter on the side just to show how good a fit can be straight out of the box. The more I look at the figure, the more it says post-apocalyptic. There are a huge amount of miniatures out already for this genre, but when they are this good, more can only mean a good thing.



Once you start looking at the pieces more and more, you really begin to appreciate how far 3D printing has come and Joo Heum Yoon has obviously mastered this format to produce this figure.

Take a look at the Hunter's ancillaries here; the detail and finesse in the casting is just staggering. This is the only part of the model that worries me a little, because I just know I will break the barrel on the rifle. It is so nicely cast to get it that thin that it is very delicate. This by no means is a negative point--as you can see, the weapon and tools are just as good as the rest of the figure.

The figure conveys a great overall feel. I think there are many ways this gentleman could be painted. Maybe he's been sent into a forest to track an animal, so he can be painted with quite a clean paint scheme, as the box art? Or, as I hinted at earlier, he is travelling in a zombie infested world, so he presents a good chance to get your grime out and weather him quite a bit and maybe add a few of the undead to the base? Then you can change out the arm from the drinking bottle arm to the one holding the lamp as per the side of the box, put on the alternate head and all of a sudden you have a guy walking through a poisonous wilderness trying to light his way!

I think the extra options just make this figure. With all the detail--the coat, the crumpled trousers, even the well-used backpack and then those ancillaries such as the weapon and the tools, you have many areas for your brush to go wild.

Out of the two offerings, this one is my pick of the bunch. Only because it appeals to me more; I prefer the post-apocalyptic theme to that of knights, but as you can see neither is a bad choice. Whichever you decide to pick up, you're in for a treat. Nutsplanet has become known to us at FPM for quality and these certainly don't let down that ideal. Why not grab both and stretch your skills to the max?

UMS AGRAM

Exhibition of miniatures & tabletop terrain Agram

24. february - 05. march 2016.

Vladimir Horvat Gallery
Trg žrtava fašizma 14
Zagreb, Croatia

insight interview

with Stephan Rath

Questions by Davide Rainone

Place of origin?

Gernsbach, Black Forest, Germany

Major awards?

Some Slayer Swords and other trophies and medals... they're nice to have, but not the most important part of our hobby.

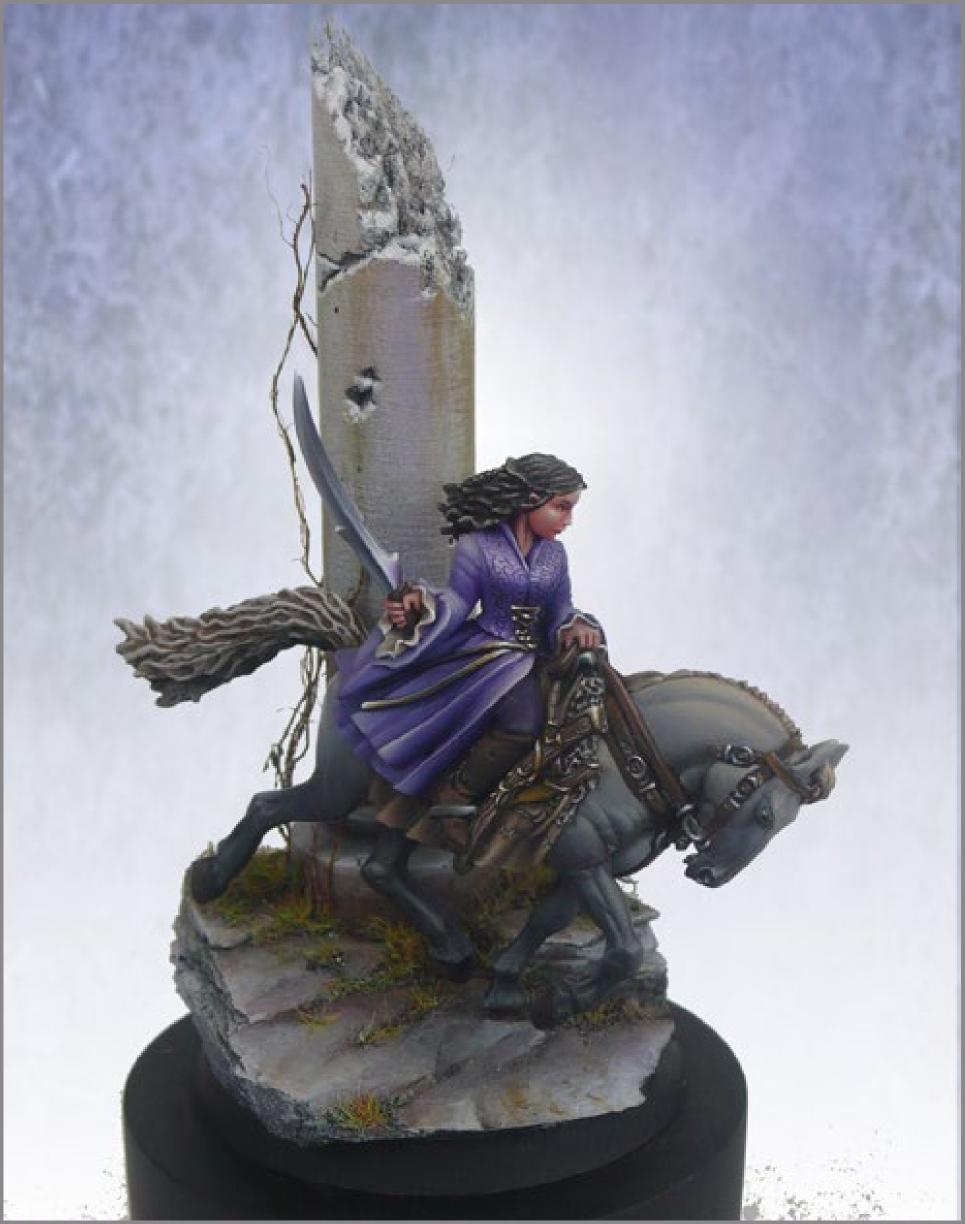
Years of painting?

Exactly 10 years. I bought my first miniatures and paints in January 2006.

Future plans?

To stay healthy...to complete a lot more projects and, finally, to release the third version of the miniature holder.

Over the last few years Germany has produced some brilliant painters, some who we have featured in these pages. One stands out and makes a place for himself with his fantastic freehand painting and designs. He has recently started to produce some truly excellent historical miniature paint jobs and now has both feet firmly planted on both sides of our hobby. This is Stephan Rath.



1 *Hi Stephan, welcome to FPM. It seems to me that you like to keep in the background when it comes to the social media aspects of this hobby, but your painted miniatures speak very loudly for you. How do you perceive your position in the hobby.*

Thanks a lot for your kind words; I do like to tarry in the background. If my works are well done, it should be better to be judged by others. Anyone who knows me, knows also about my very critical view of my own paint jobs.

Most of the popular painters I know, work full time to earn a living. They have to focus on their paint jobs and to keep good contact with the miniature scene and their collectors. This brings advantages and also disadvantages. A full time painter usually works faster and can improve his skills in shorter time. Finally, a full time painter is more on the spot than the normal painter, but is often under pressure when it comes to deadlines.

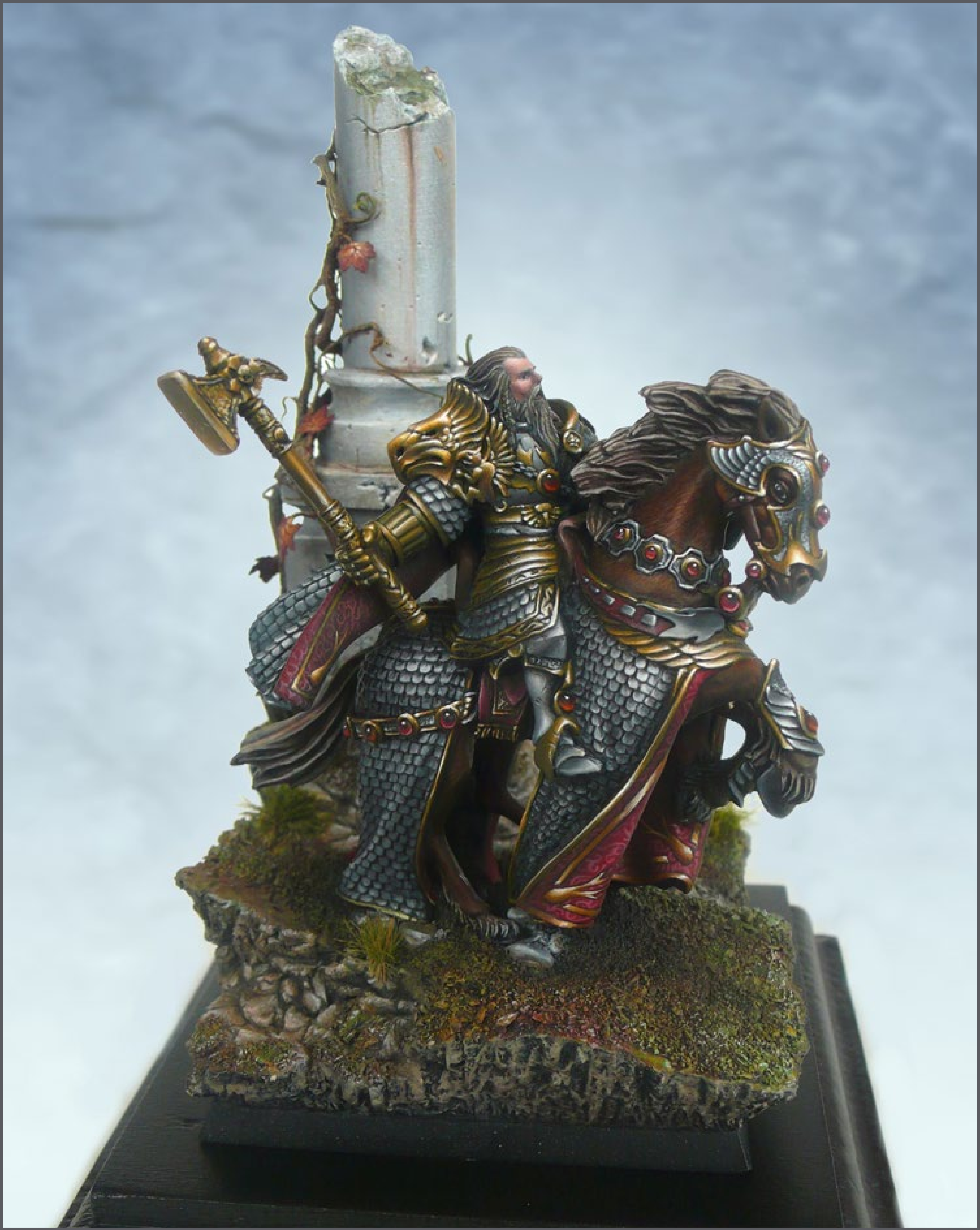
I would identify myself as a part time painter, because the work with miniatures is just a part of my life. Apart from the miniature world, I am a paper technologist working in a paper mill for paper specialities like tea bag paper. But first of all, I am a father and husband. The advantage for me as a part time painter is that I have the overall package. I have a secure income through my main job, some enjoyable painting commissions, mostly without deadlines and even a lot of time for my family and friends.

2 *You are a very talented painter. Every year you paint a few models in respect to many other painters who paint lots, but yours are always well remembered. What does it means to be a top artist and how much effort do you put in this 'second' job?*

One nice side effect of our hobby is to get approval from the painter community. To be a top artist means as well, that you receive more nice comments. This approval of people and artists works for me like a kind of an engine, boosting my miniature painting. It's important for me to get my daily dose of painting, especially for compensation as well. It is not rare that I work 5 hours or more a day on my miniatures.

In my opinion, it is not enough to paint for a long period of time. A painter becomes good and experienced when he works constantly, daily if possible.

Well, I feel very happy to be part of a small circle of more talented painters, but you have to consider that it was hard work for years to arrive in this circle. The participants



of my seminars are surprised each time I calculate my painting hours of the last years for them (more than 1500 hours per year).

If you want to be a good painter, it needs plenty of passion for painting and a lot of practice.

3

You have been one of the bigger players on the Golden Demon stage; what do you think about its current version and how do you think it compared to the GD of a few years ago?

I can't say much about the current version. I've just seen a few pictures of the entries on the web. Meanwhile, Games Workshop and the Golden Demon contest are so far removed since I switched over to paint miniatures of other companies. However, I still feel a connection to Games Workshop. After all, I'm very thankful that they afforded a stage for artistically coming out.

4

How do you would define your presence in other big contests now and in the past? Would you like to enter any specific contests or do you have your regular shows?

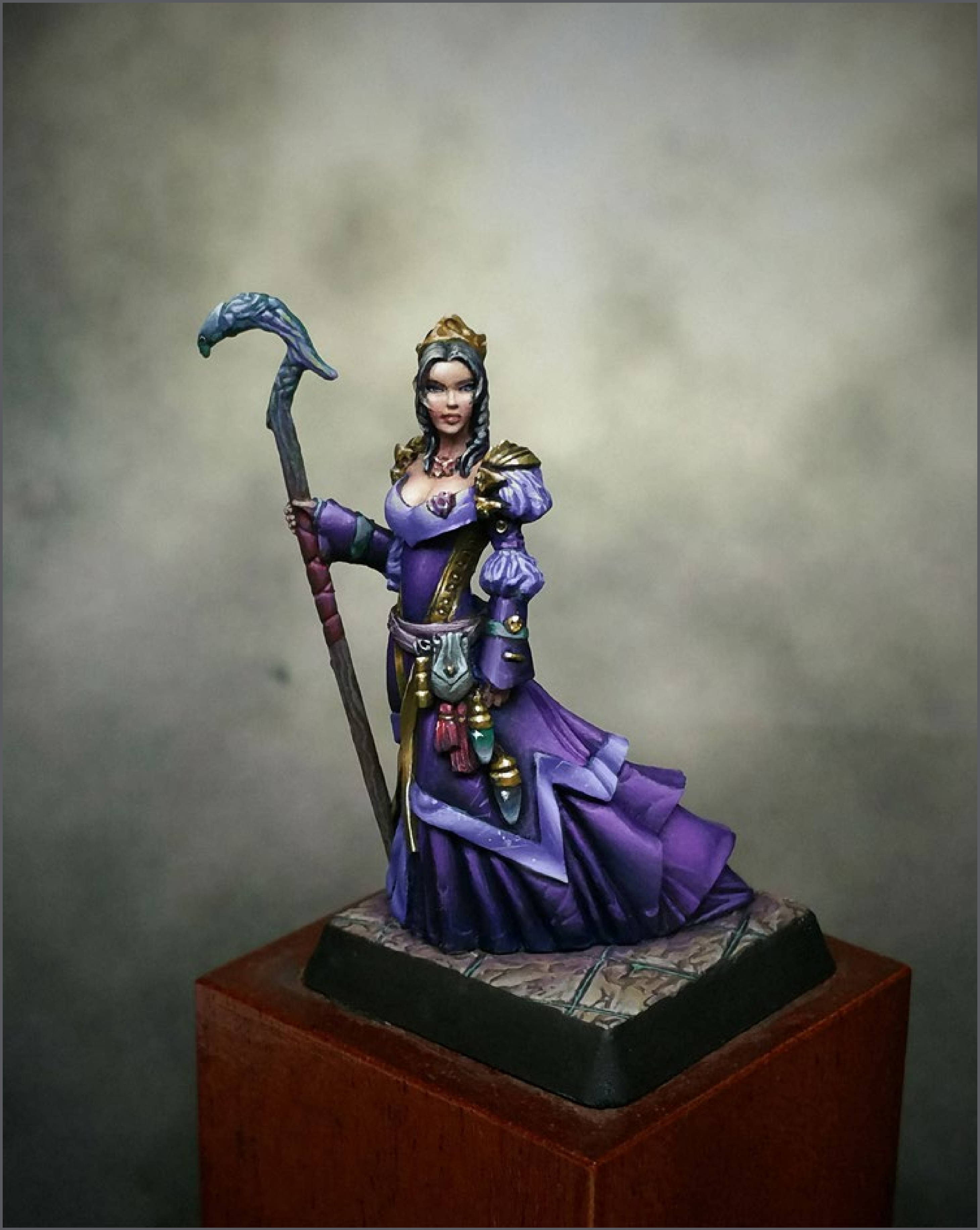
In the past few years, I was too busy. Unfortunately, I rarely had the option to visit exhibitions and contests. But I have decided to visit more miniature events in the future. Basically it doesn't matter to me, which event or contest I'll enter. I think it would be fine to visit as many different places as possible. There are enough events all over the world I still want to compete. For now, I would be happy with one or two every year consistently.

5

How did you start down the road to becoming a miniature painter?

For me, the miniature hobby started in 2005 when I stood in front of a wall of fantasy miniatures in a toy store. I was overwhelmed with the details these miniatures showed. On that day, I bought everything I needed to start painting. I was obsessed with miniatures and the opportunities of free artistic expression they offered me.

In the beginning I was on fire, playing around with colours, converting models and creating projects for painting contests. I did not use the internet to improve myself, as we do it nowadays, with



can't imagine a better solution. This gives freedom to me to choose which painting commissions I accept. The same holds true for deadlines and pricing. It's probably the most important thing for me: not to get under pressure with my hobby.

6 *How do you combine commissions with personal projects?*

Actually, I don't make differences between commissions and personal works: I paint both sides with the same passion, but there's a slight difference. After finishing a commission, the work will be packed directly into a shipping box. My personal work is waiting in my showcase for some days or weeks until it is sold and will packed also in a shipping box. Seriously, my showcase is almost empty. As soon as I put a new work into it, theoretically it is already sold.

all the tutorials for example. I just painted a lot, often 10 hours per day and sometimes more. I tried to achieve powerful paint jobs with smooth blending, like the ones I had seen in books and magazines. I tried to figure out what happens with light on different surfaces; how to paint realistic looking metal and such things.

In 2011, I decided to paint miniatures as a sideline. I do painting commissions for collectors and box art for miniature companies, weekend seminars and I produce a useful painting tool, the miniature holder. I figured out that I would not feel financially secure enough to make it my main job; I mean I have to support my family.

Well, I can follow my passion while I'm financially independent through my main job in the paper mill. I

7

In addition to the Painting Buddha DVD's about freehand, which itself was a course, do you usually hold classes?

Yes, I have held some weekend courses in the past. I gave painting lessons in different big cities in Germany. Future workshops are not fixed at the moment, but I could imagine doing some more, maybe somewhere in Europe. Who knows?

8

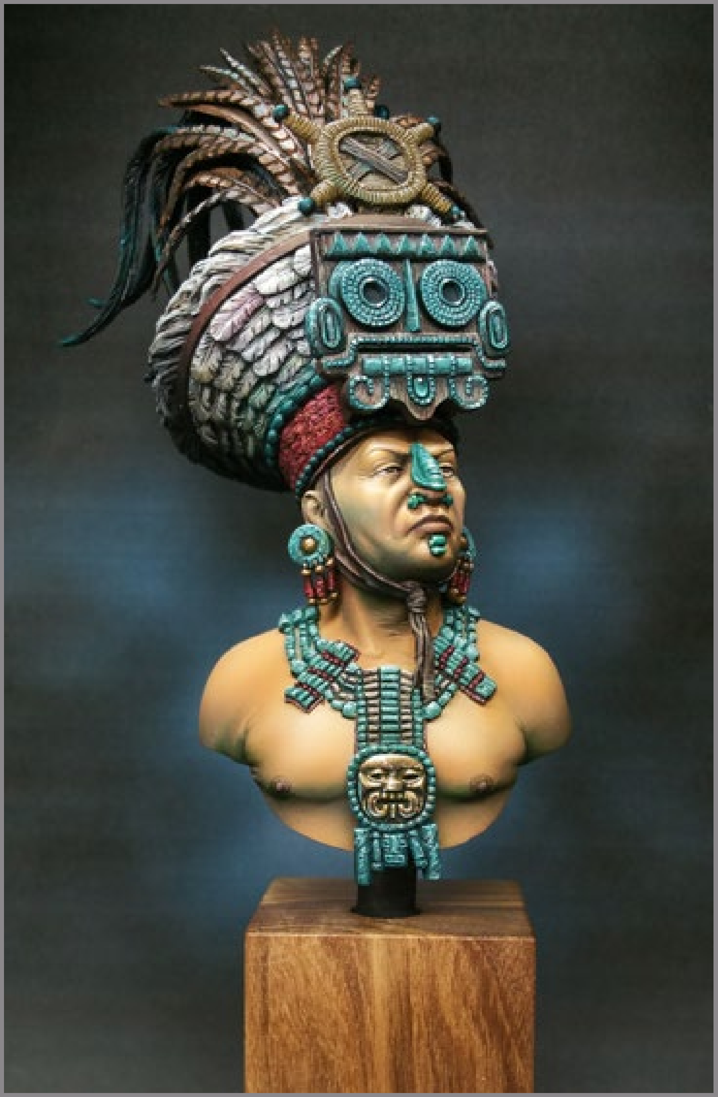
You are very famous for your fantasy miniatures and you are considered one of the best at freehand designs, but recently you have also shown a couple of historical models. Is this an attempt to prove yourself in the historical world, as well?

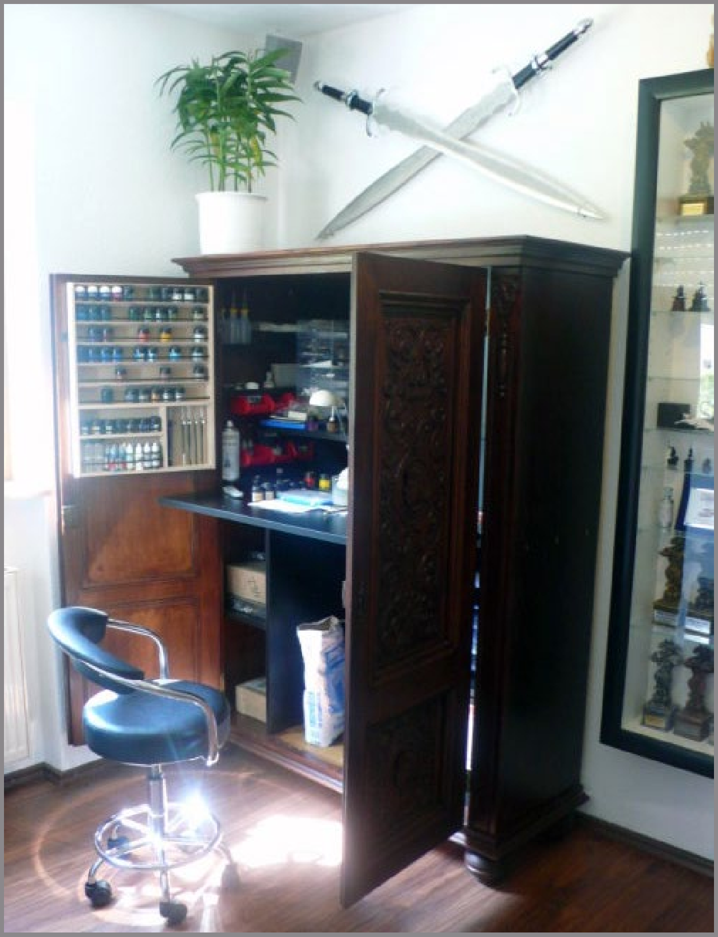
In the past ten years I've painted almost only fantasy models. In 2015, I thought it's about time to dare the adventure of realising a historical project, so I proposed to do the Lancaster standard bearer for a collector. I enjoyed painting this model a lot and learned that it needs another approach. While I had to reflect on suitable colour choices for my fantasy paint jobs, I

could focus on other things with the historical ones. It worked similarly when I painted my first historical bust, a Mayan Priest. Another thing I think is interesting is to transfer my fantasy experience into the historical model world. I figured out that I have a lot of fun painting historical, so there will be more stuff of this kind from me, that's for sure.

9 *Can you tell us something about your works in progress and future projects?*

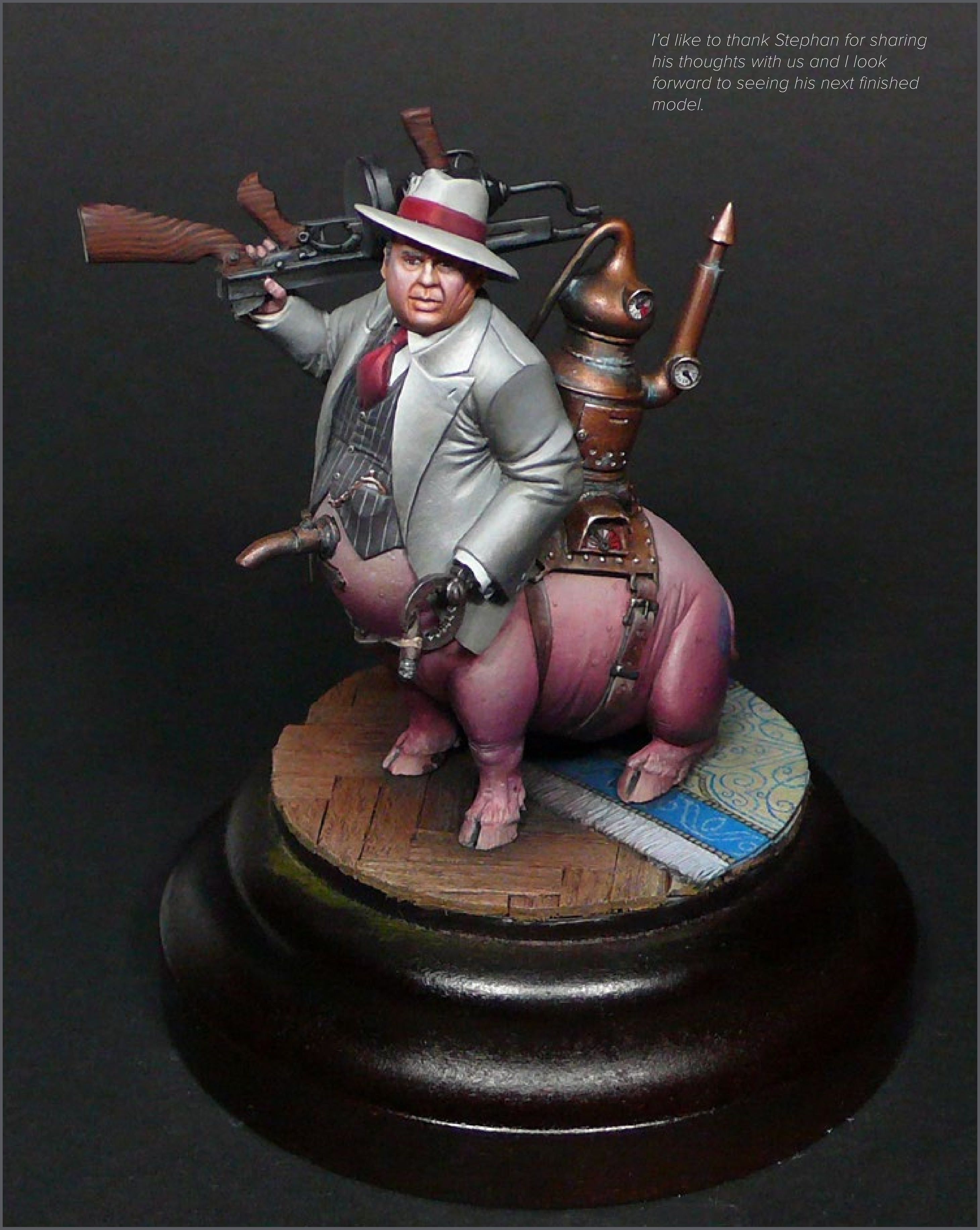
Let's have a look on my painting table…my wife would say it's total chaos. I don't, not really; I'd define it as systematic chaos. I think every passionate miniature painter is able to understand what I mean. But to bring it back to your question directly, there are several paint jobs waiting to get colour. There is a box art commission for Massive Awesome's game "Shattered Earth", then another fantasy project for my friends at the MuMi collection and some models for a well-known fantasy author; but first I have to produce more miniature holders for the PK-Pro shop. After I have finished all these jobs, I would love to finally paint something just for myself, for my own showcase. Probably one of the Orc pirates or even better the Orc pirate bust, released for the Black Sailors range by Big Child.





10 *What is the most important thing for you when painting a miniature and what, in your mind, should every painter think about when painting?*

The miniature hobby isn't just painting toys for me, it's so much more. There's not one most important part, I love the whole package. Alongside my main job, where I have to move a lot, painting is some kind of meditation and brings a good balance into my life. Painting figures also means I get to meet great artists from everywhere in different countries. I have had awesome experiences visiting several miniature events and no matter where I travelled, I felt comfortable and welcome. Painting is like reading a book, watching a movie or riding a roller coaster; I'm able to release all the same feelings as well. And all these different feelings can be released just by yourself, out of your own mind, isn't that great? We figure lovers are one big family and our passion connects us together. This can't be changed through politics or religion. This everybody should keep in mind.



I'd like to thank Stephan for sharing his thoughts with us and I look forward to seeing his next finished model.

MINIMUNDUS

Miniature World at Lake Wörthersee

by Marko Paunović

Map
MINIMUNDUS
START

During this time of year I like to reminisce of happier, warmer days, especially if there is no winter fun to be had in the snow. One such mood has brought me back to this summer when I and the Missus visited Klagenfurt, Austria for a couple of days. During this short visit, we visited a site called Minimundus. For those of you who haven't heard of it, it's a huge park with over 100 real-life model buildings made in miniature, 1:25 scale to be precise.

Minimundus, the miniature world at Lake Wörthersee, has approximately 150 models of famous structures, trains and ships that take visitors on a trip around the world in miniature format. Visiting the Sydney Opera House, strolling under the Eiffel Tower, taking a picture in front of the Taj Mahal, enjoying an ice cream in front of St Peter's Basilica or admiring the Statue of Liberty can be accomplished in less than a day.

The numbers behind the park are staggering. At over 26 000 square meters, they literally placed all of the world's most famous buildings and landmarks. Throughout the park, there are also ships and boats floating around as well as trains chugging along traveling over 5 000 km per year (per set!) and there is even a model Space Shuttle taking off every hour. The models of the buildings are made from materials that their original counterparts were made from, if technically feasible. It is no wonder that the most expensive model (St. Peter's Basilica in Rome) cost around 730 000 €. The tallest model (CN Tower in Toronto) is over 23m high.

However, apart from the really meticulous look of the models, what really impressed me is the model making itself. Sure, there are model makers out there that make such great models/dioramas at any scale. However, most of the models and dioramas that we normally run across are made for indoors, are really fragile and they have the annoying tendency to break if you only look at them harshly. These buildings, though, are displayed

outdoors in Austria with a view of the Alps and the winter they bring. They need to withstand every possible precipitation, with temperatures ranging anywhere from – 20 °C to +40°C, not to mention the humidity.

The Minimundus crew regularly ask their guests which models they feel are missing. Then they check whether building that model is technically and financially feasible. If it is, they first contact the original structure in order to obtain the designs in different scales that are then converted into 1:25 scale. The models are built by 6 model makers, technical colleges or by professional model makers from all over the world. The model makers then try to use the original materials, such as sandstone, basalt lava, tuff to build the models. If possible, they even acquire the stone from the same area where the stone for the original comes from.

In order to make the model sturdy and weather-proof, the core of the building is a piece cast from reinforced concrete, with openings left for the doors and windows. Then the individual stones, that are all individually cut, are built onto this core. For instance on the model of Miramare Palace, they put 28 000 small marble stones and 25 000 small sandstones during the building period of 26 months. Parts like window frames or balconies that are needed repeatedly are also cast. For this, an original is produced first, after which a reverse print of rubber is made. This is then filled out with epoxy resin.

Some buildings are also fully cast in concrete, like the aforementioned CN Tower, so it is no wonder that at a height of 23 meters, it weighs 20 tons.

Individual statues like the ones on St. Peter's Basilica, are carved out of travertine (a preliminary stage of marble) which was worked on with diamond drills. The model maker needed up to a week for a single statue. No wonder it took them over 6 years to produce the whole St. Peter's Basilica.

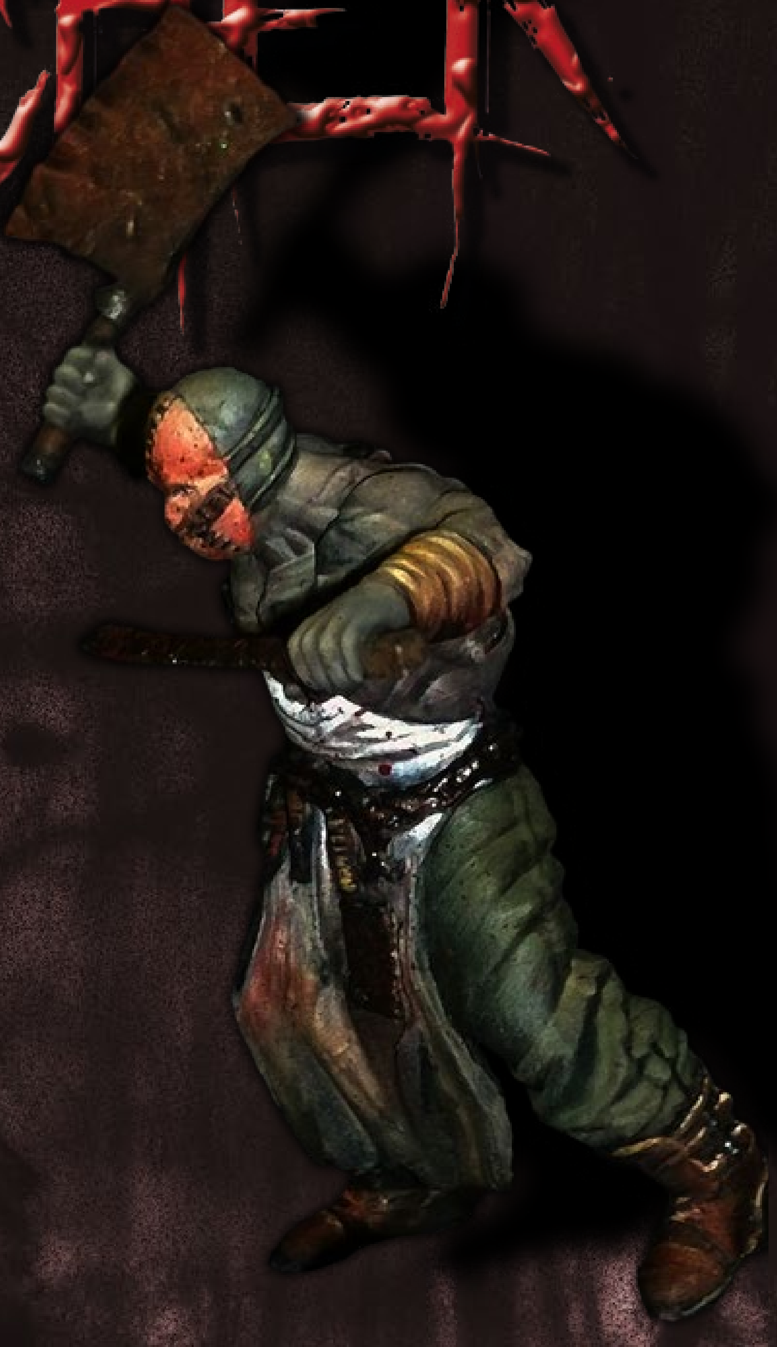
So, to cut this short as it has started snowing in Zagreb, if you are ever in the neighbourhood of Klagenfurt, Austria, please visit the Minimundus and bring your 75mm minis along. 1:25 scale is a close equivalent of 75mm scale for miniatures and please share the pics to our facebook page. And now I'm off to my own winter wonderland!

TUTORIAL

The Butcher

By Davide Decina

Introduction by Davide Rainone.



Back in issue 29 of FPM, I introduced Acolyte Miniatures when I painted the very versatile cleric figure. Acolyte Miniatures describe themselves as an entertainment company who produce miniatures in a variety of scales. Some are perfect for the table-top and role-playing games including horror games and fantasy RPG. Their figures are also perfect for those who simply like painting miniature figures for collecting, exhibiting and entering into painting competitions.

They love the horror genre so much that, besides miniatures, they are thinking of producing a series of horror novels and a game could also come in the future. For this reason, they came up with ideas set around the Gothic Victorian era. The Butcher, their first release, is the main character in a new short story series titled ‘The House of Lies and Bones’ that they are developing. This is where the concept of designing figures came from and for this miniature Chris Webb designed it from a concept design by Danny Cruz.

The model is a little bit bigger than 32mm, which is a good thing as you watch him stand out among other characters on your table (or diorama). The resin kit is composed of 3 parts and a round plastic base. Everything is in a hard plastic blister box and some sponge for protection. I must tell you it is very clean from any mould lines. The anatomy is very strong and nice to paint, something that my friend Davide has been very pleased to do. So without further ado, over to him. ☺

ACOLYTE
MINIATURES
www.acolyteminis.com

When I first saw The Butcher model from Acolyte Miniatures, I immediately thought of the hundreds of horror movies that I have watched over the last few years. Being a huge fan of the genre, the decision to paint him was made for me. I just had to do it! The sculpture is very well done and suggests to me many different interpretations, so I'm sure it will fulfil its potential for the company.

Moving on to the model, the first thing I did was to brush on a black primer. I use black because I want it to help me give a higher contrast with the paint scheme. I always use black on all my models because from the start to the end, my painting technique is conceptually very simple. Having the starting point black is an advantage because I always paint from the darker tones to the light ones, intensifying the colours in only one direction — from maximum shadows to the lights, painting smaller and smaller areas to push up lights, tones and saturation. Obviously, there are many different techniques to painting that will achieve the same result; this is only my way of doing things.

Before we start to paint I have to say one thing about acrylic paints. It is important to thin them correctly. I know it has been said many times, but try to get them the consistency of skimmed milk. A good way of knowing it's the right mix is to load your brush, then dab it on a clean paper towel. If it only bleeds away slightly, then it needs more thinner. If it all bleeds away with hardly any pigment, then it's too thin and needs a bit of paint adding. If the paint bleeds away and it still has a good strong pigment, then it's right. Why is it so important...? Because this way we can manage the layers better and slowly build them up to the highlight while not ruining any of the detail on the model. Each layer stays very thin so I can intensify each colour tone layer by layer as I wish and it also helps me obtain a very soft gradient. For the final steps it's worth diluting a little bit more so your paint is almost like a wash or a glaze. This is so we can judge the intensity correctly and not over do it.

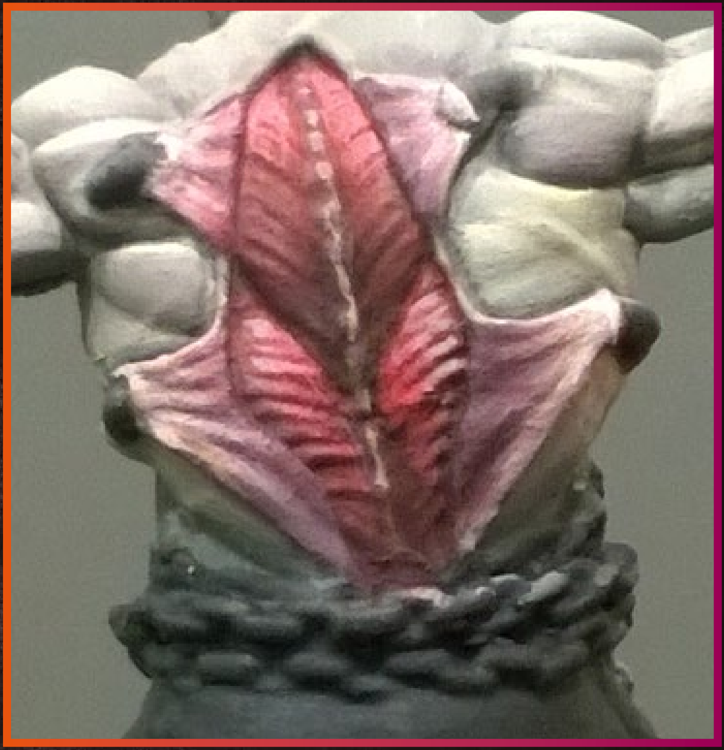
Another important thing to remember is to let the paint dry between layers; the last thing you need is while you're applying a layer to pull the layer below and create lumps of paint. These certainly ruin a model. I do know some people use a hair dryer to speed up the drying, but you have to be careful with small thin resin models as the heat can bend and warp the model. Besides with your paint thin, the drying time is pretty short because the water evaporates fairly quickly leaving the pigment carrier to dry.

Step One: The Skin

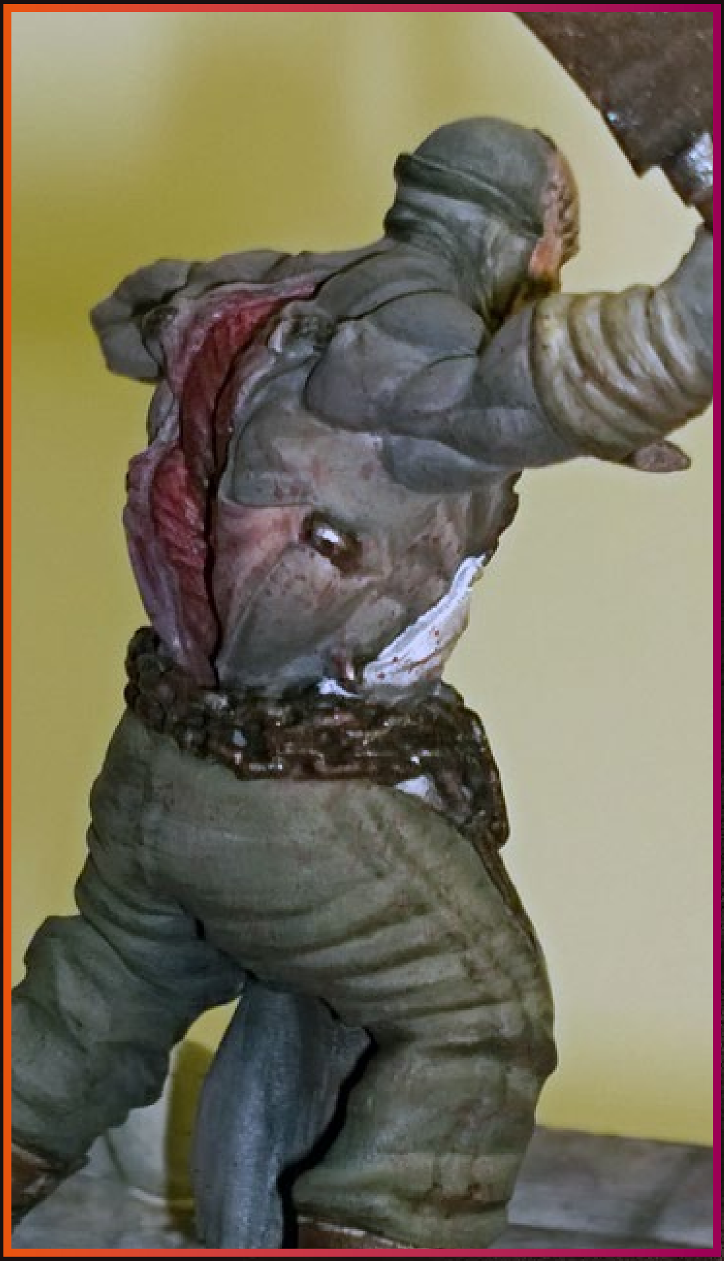
For my interpretation of The Butcher, I imagined this character half dead...I mean, someone who has a very greyish skin colour; this is something I remember about characters like Jason from Friday the 13th and Leatherface from the Texas Chainsaw Massacre.

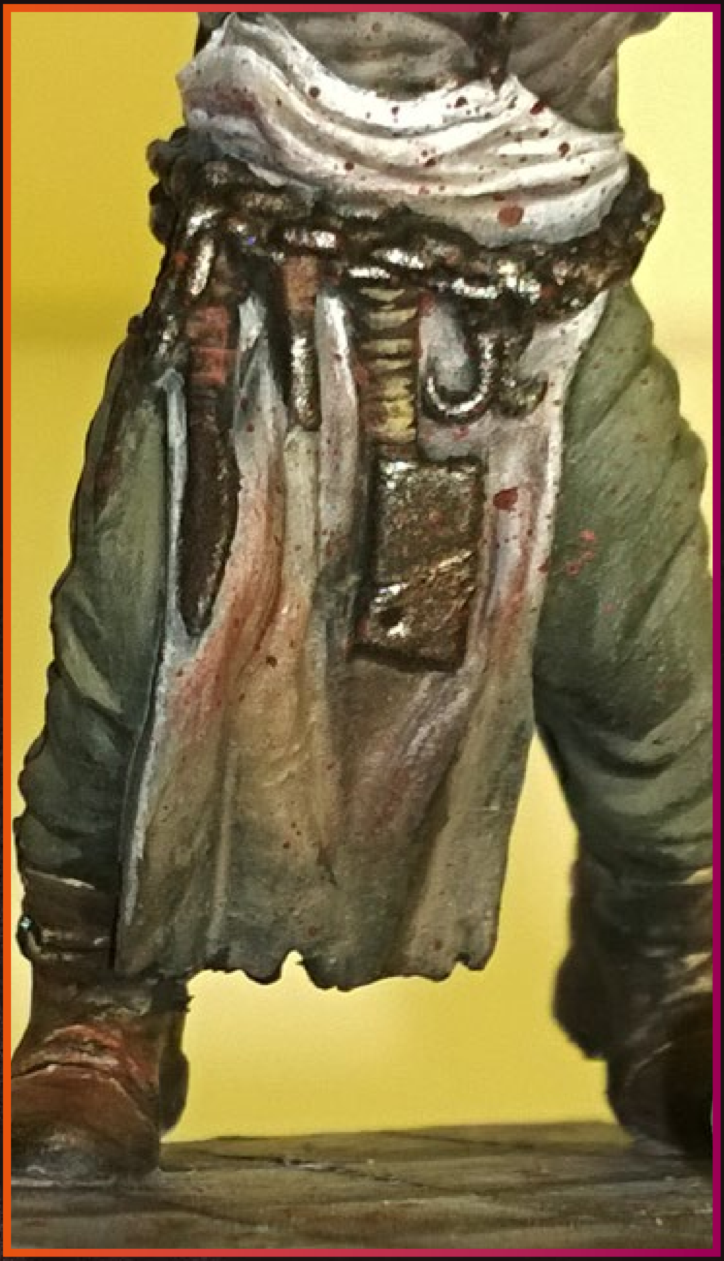
For this model, I plan on using the traditional 'Zenith' light theory with the main source right above the miniature.

I prepared a mix for the base (so, this means maximum darkest tone) with Flat Black (Andrea Color), Dark Skin Tone (Scale75), and Green Ochre (Vallejo Model Colour). The result is a warm, greenish grey. I pushed up layering little by little, as I explained before, with the mid tones adding more Dark Skin Tone and Green Ochre, leaving aside the Flat Black. I paid attention also to details like scars or veins, managing them in the same way. For lights and maximum lights, I added in the end some Light Skin Tone (Vallejo Model Colour) that contains a lot of white and, in this situation, plays for me the same role.



For his back, I'm trying to gain a sort of splatter effect because the exposed muscles, I used a base with Dark Red (Andrea Color), Flat Black (Andrea Color) and Violet (Vallejo Model Colour) resulting in a sort of strong "red wine" tone. With his skin being greyish and dead-like, the blood effect cannot be much more alive, but it must be emphasised because it is a very important part. After the base is laid down, I added more Violet and Dark Red in order to accentuate the muscle mass over the stripes and finishing the lights adding a Light Skin tone (Vallejo Model Colour) making the light areas very small, like a line of reflected light on a wet surface. In order to achieve this idea all over the area, I applied a light wash with Winsor & Newton Red oil paint.

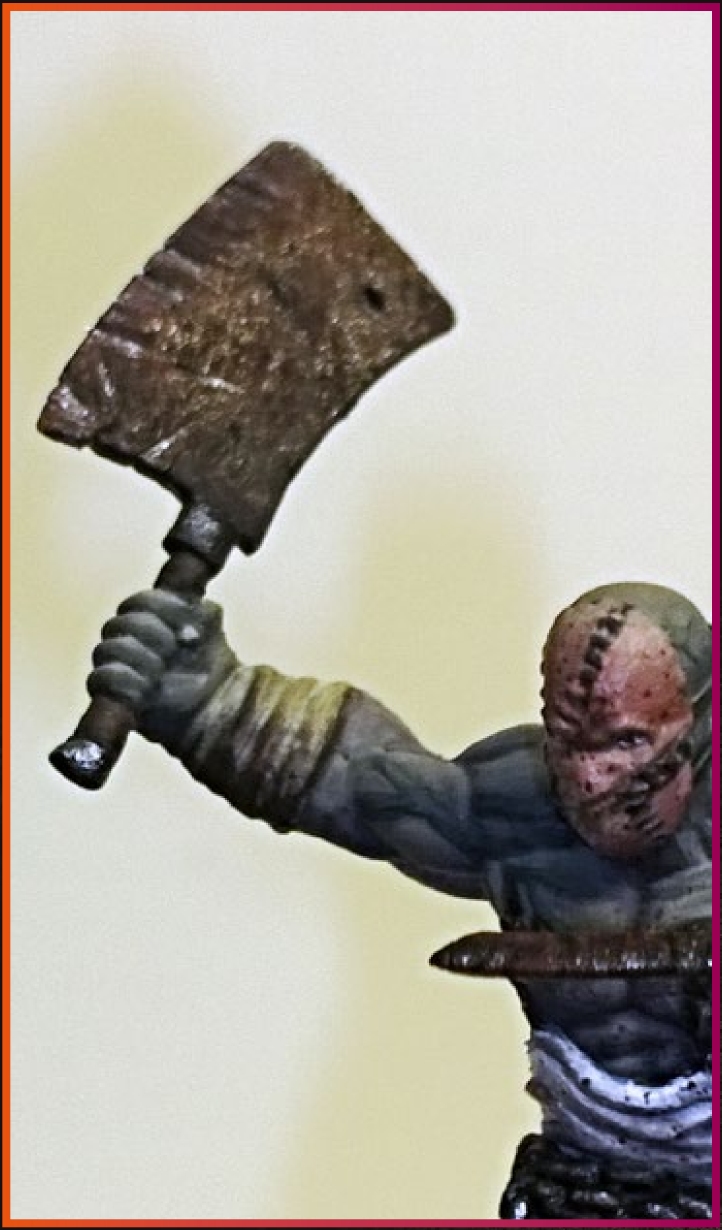


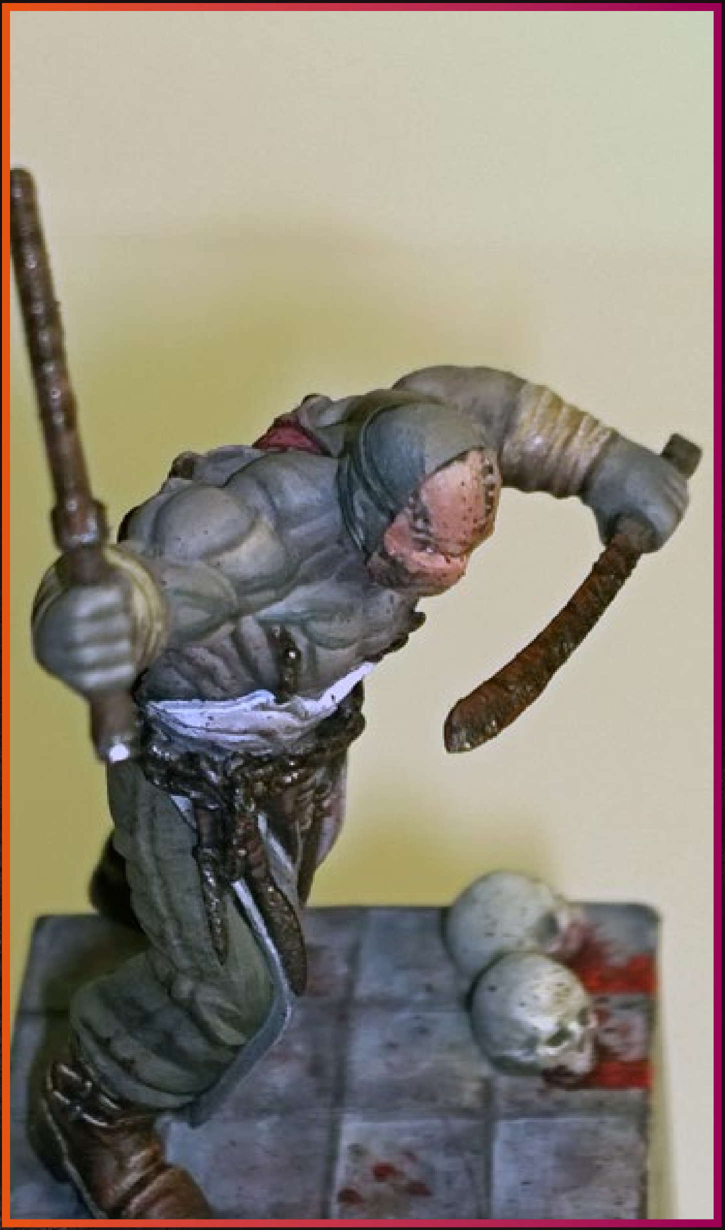


Step Two: The Fabrics

Using the same method as in step one, I started with a mix of Flat Black (Andrea Color), Wood (Andrea Color) and Verdaccio (Maimeri Polycolor, which is a sort of olive green) as the maximum dark tone. Then I simply added more and more Verdaccio and Wood; layer after layer, pushing the midtones and lights (maximum lights are made only with a thin line due to the small scale). In order to give some more texture and flow to the fabric, I decided to paint some very thin brushstrokes, again working from the shadow, mid tone and lights. This adds more volume to the area and makes it react more like the material it is modelled on. When doing this I detailed both sides of the legs around the stitching to make it look worn, exactly how denim would age.

For the apron, I mixed many colours directly on the model in a wet on wet style, trying to give the idea of something very dirty, old and worn, which is slightly bloody. I used Wood (Andrea Color), White (Andrea Color), Greystone (Vallejo Model Colour), Dark Red (Andrea Color), Verdaccio (Maimeri Polycolor). This casual mixing directly on the model's surface almost makes its own shadows, mid tones and lights. The final touches have been made adding a heavy quantity of White to the mix to underline some details, the edges and the upper, tighter folds.

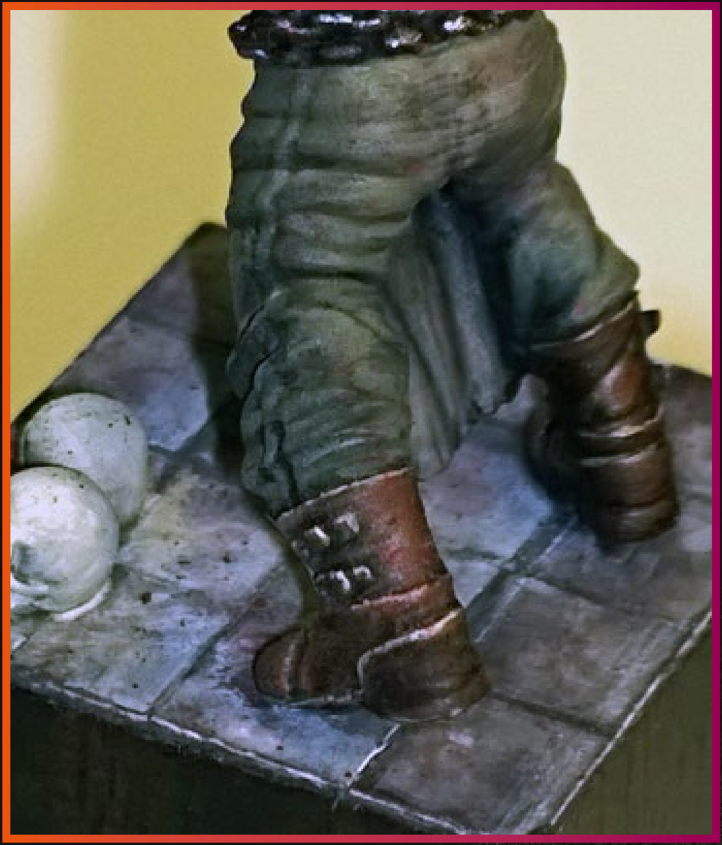




Step Three: The Metals

When painting metals, there are two ways to go. You can choose the really clean and shiny look or the more used, rusty look and I think for this character the latter option is more suited rather than the 'brand new' appearance; but to get there, we start as if the metal were shiny. When we get to the highlights it is better to finish the work using only the tip of the brush making little dots and lines to make it looks older and damaged, or alternate shining colours to matt ones to give and idea of dirty. For example, a used blade will have a sharp and shining metal edge but, at the same time, the rest of the blade could have a much duller, metallic look.

I started mixing the Flat Black (Andrea Color) with Silver (Vallejo Model Colour) and Copper (Andrea Color) and painted the basecoat. Mid tones and lights have been done only using Chrome Silver (Testor) very diluted and in the end, washing all with a mix of Black and Cavalry Brown (Vallejo Model Colour) in order to achieve a very old and dirty effect. This is kept transparent over the stronger metal reflections done in the last step. I used only the finest touches of Chrome Silver (Testor) to highlight the maximum linear lights on the sharpest zones of the knives and meat cleaver (blade's edges and some scratches), because in my opinion it is the best shining metal colour you can find on the market. This gives us a strong contrast between dirty/weathered effect and sharpest lights.



Step Four: Leather

The leather is very fun to paint; you can have reddish, dark brown or orange leather, used and worn leathers, suede with matt or satin finishing...some would find this daunting, but actually it gives us lots of opportunity to pick a type of leather that suits the character you are painting. Generally, I start with a mix of black and red, and only after I decide which final tone it will have (greenish with ochre or light brown, etc). In order to obtain such an old look, I always use these last two colours with a little bit of Stone Grey, tapping (like for the metals) with the brush to give a little irregular and random texture to the surface. I also find it very useful to have some reference images while paint this kind of material.

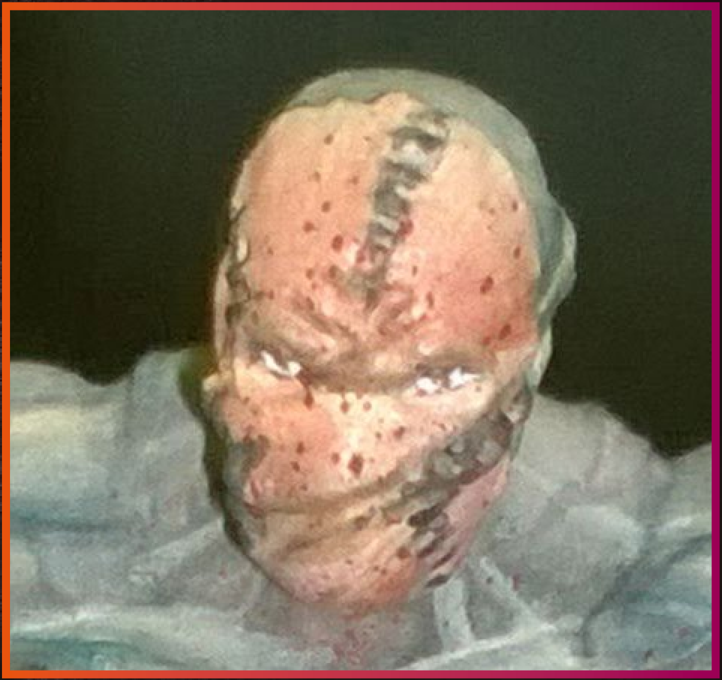
As usual for me, I used a mix of Flat Black (Andrea Color) and Cavalry Brown (Vallejo Model Colour) for the basecoat. Then, I pushed up the mid tones with pure Cavalry Brown glazes to warm the tone. A mix of Light Brown and Green Ochre (Vallejo Model Colors) has been used for the maximum lights and texture effects (edges, scratches). This is a very fast, simple and effective procedure that allows you to obtain a more natural leather look in a very easy way in just few minutes.

Step Five: The Skin Face Mask

The leather/skin mask must contrast the colour of his body's skin, like a freshly sliced human face (again some reminders from the Leatherface and Jason film characters). I started the base with Dark Skin Tone (Andrea Color) and Dark Red (Andrea), then I pushed to the lights texturing with the brush tip a Light Skin Tone over the base tone. The areas are very small, so working with the brush's tip is enough to define the facial volumes.

Step Six: Final Touches

I have also added a couple of skulls on the floor (not included in the kit), weathered them and made them bloody and dirty, in order to give to the whole scene a very ugly, scary splattered look. In the end, some effects like bloody dots or irregular lines, could have been done using an old brush with a flat edge (Like a Filbert or Chisel brush). Putting some colour on the tip, then from a distance of about 5 inches, splattering the colour by scraping your finger across the bristles. With time and some patience you can obtain very good effects, but it is better to test this on a piece of paper before going directly onto the model! This is mainly about learning how much paint you have to put on the brush and how much strength you need to splatter it effectively.



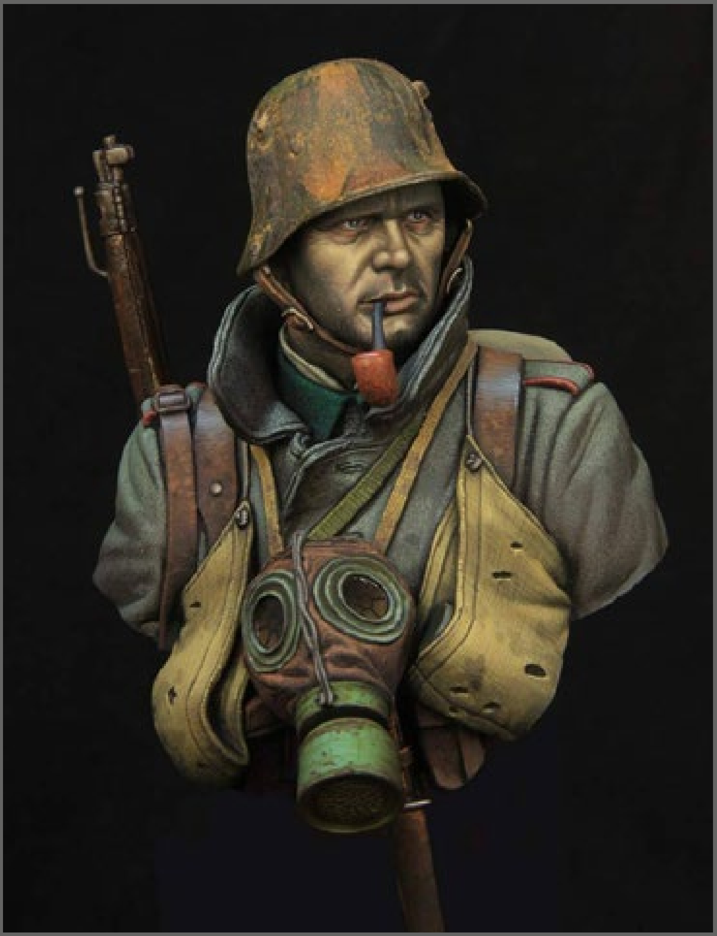
I hope you like the final result of this quick tutorial and appreciate the idea to reimagine those old horror movie characters. Thank you for reading. ☺

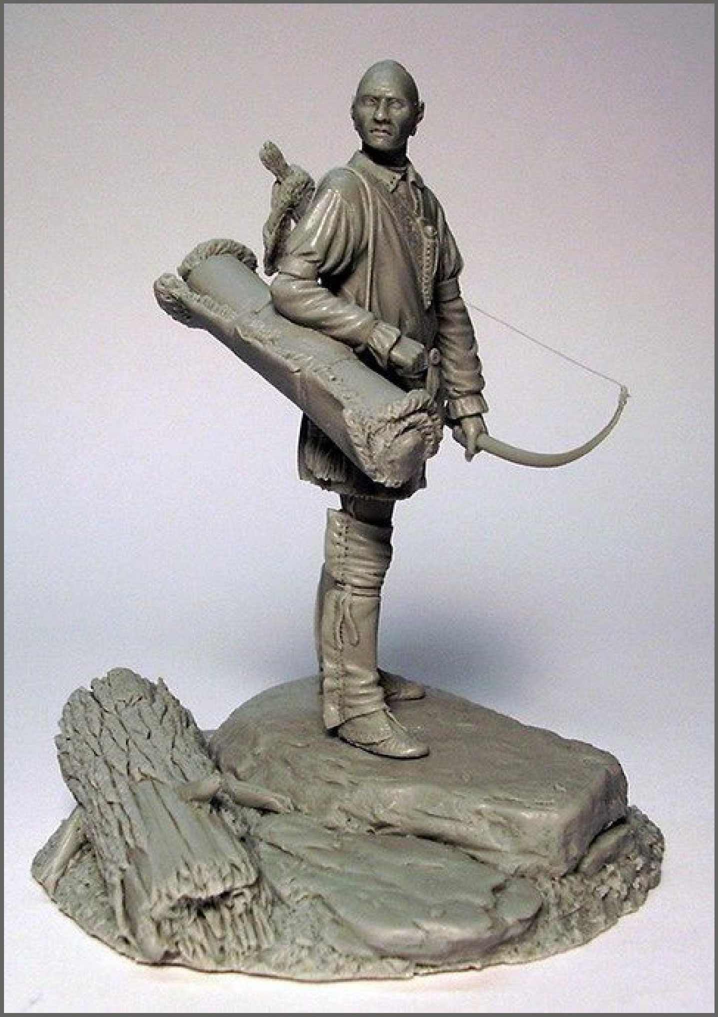
EXPOSÉ

THE BEST NEW RELEASE FROM THE PAST MONTH

German Stormtrooper WWI

Company:	Young Miniatures
Scale:	1:10th
Contact:	www.young-miniatures.com



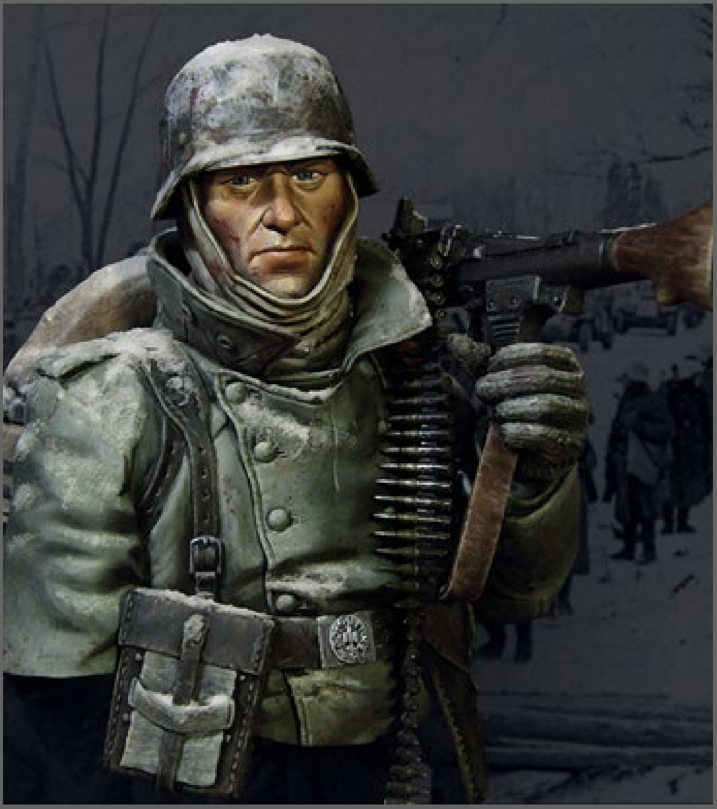


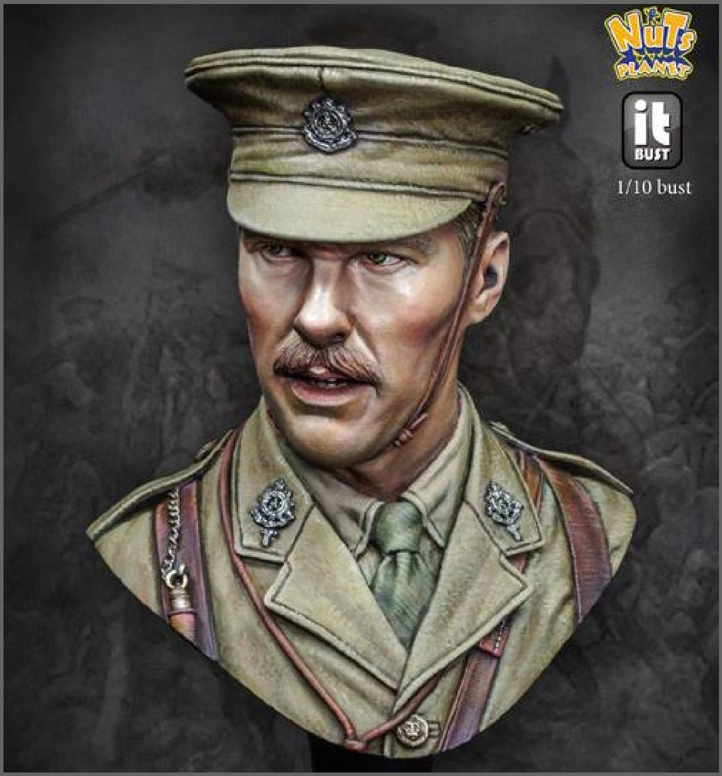
Hunter Woodland XVIII c

Company:	Tartar Miniatures
Size:	75mm
Contact:	tartar.miniatures@libero.it

WW2 German MG34 Gunner

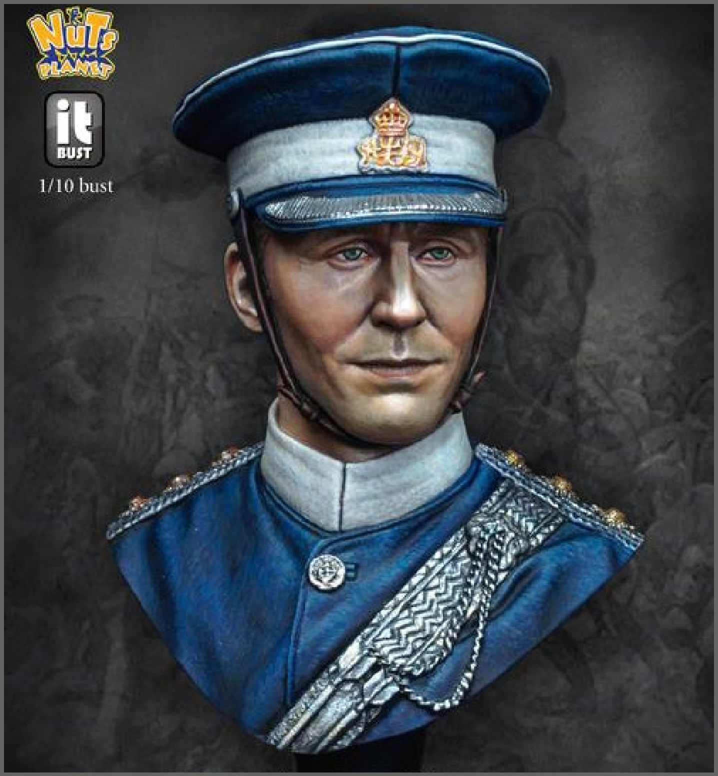
Company:	Life Miniatures
Scale:	1:10th
Contact:	www.lifeminiatures.com





Major of British Cavalry in WW1

Company:	NutsPlanet
Scale:	1:10th
Contact:	www.nutsplanet.com

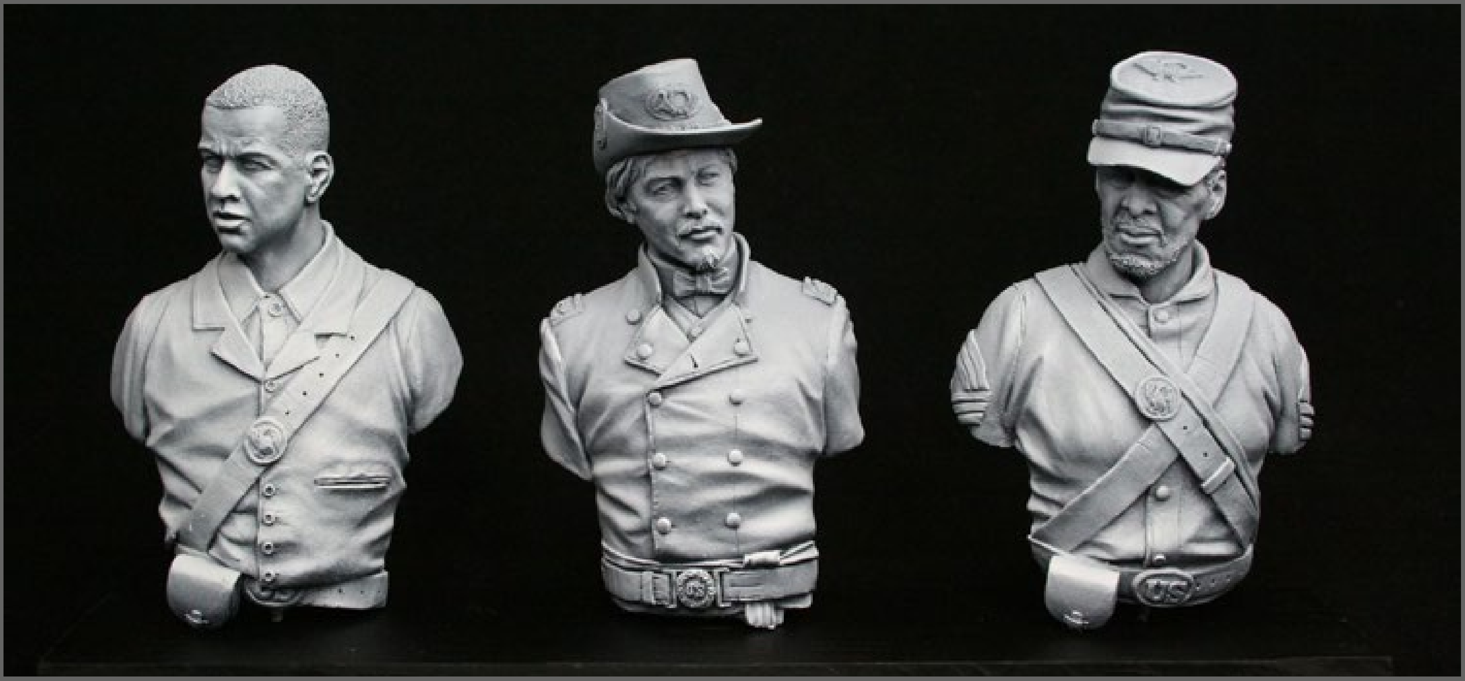


Captain of British Cavalry in WW1

Company:	NutsPlanet
Scale:	1:10th
Contact:	www.nutsplanet.com

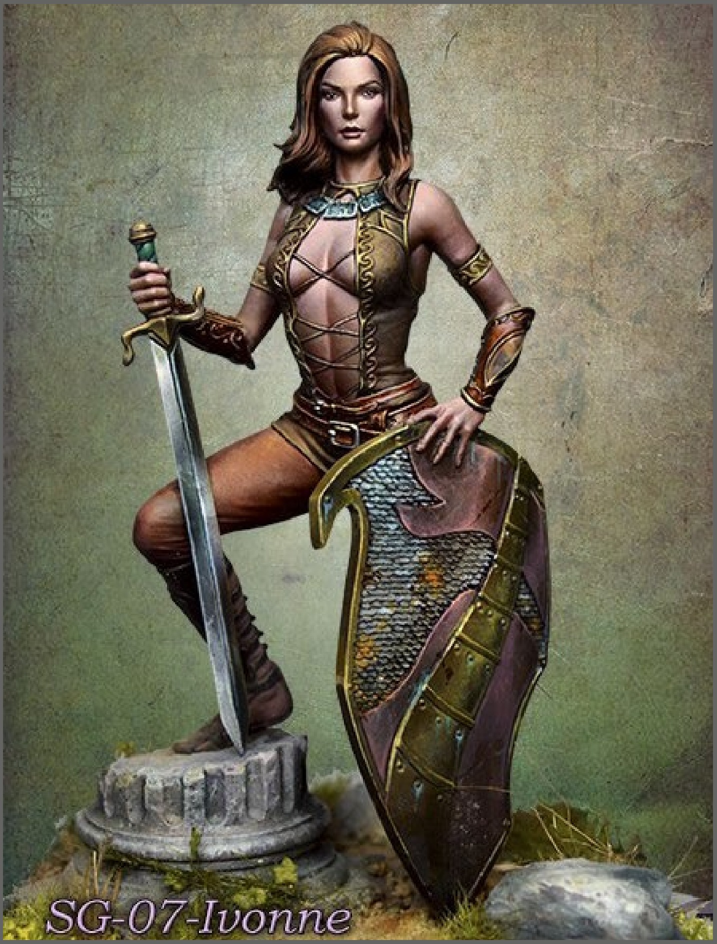
V-Busts Acw/Set American Civil War

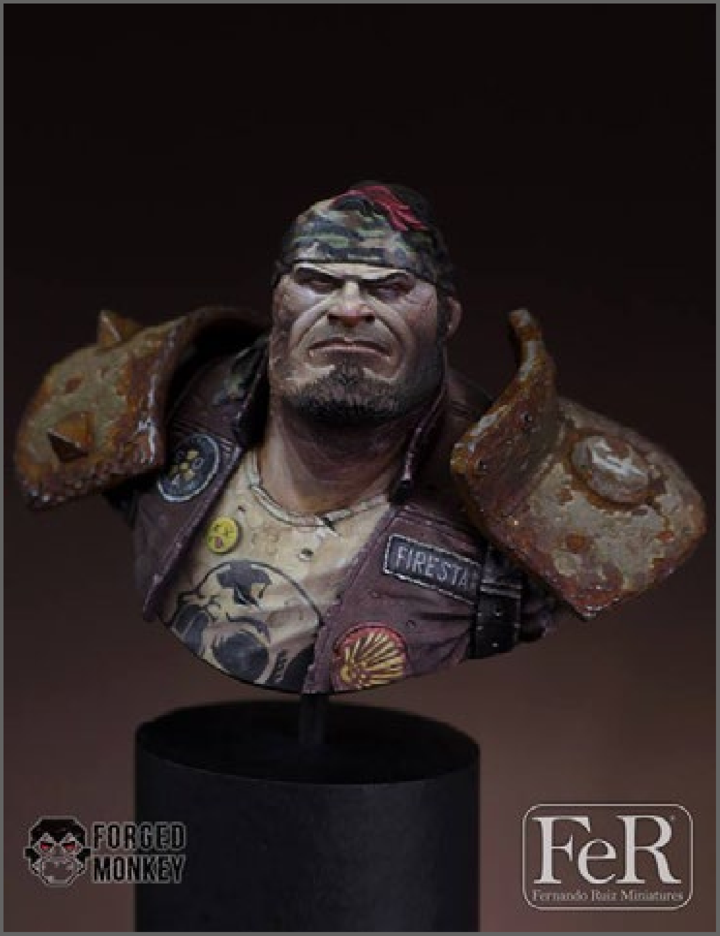
Company:	Mitches Military Models
Scale:	1:9th
Contact:	mitchesmilitarymodels.co.uk



Ivonne

Company:	Draconia
Size:	75mm
Contact:	www.aresmythologic.com


SG-07-Ivonne

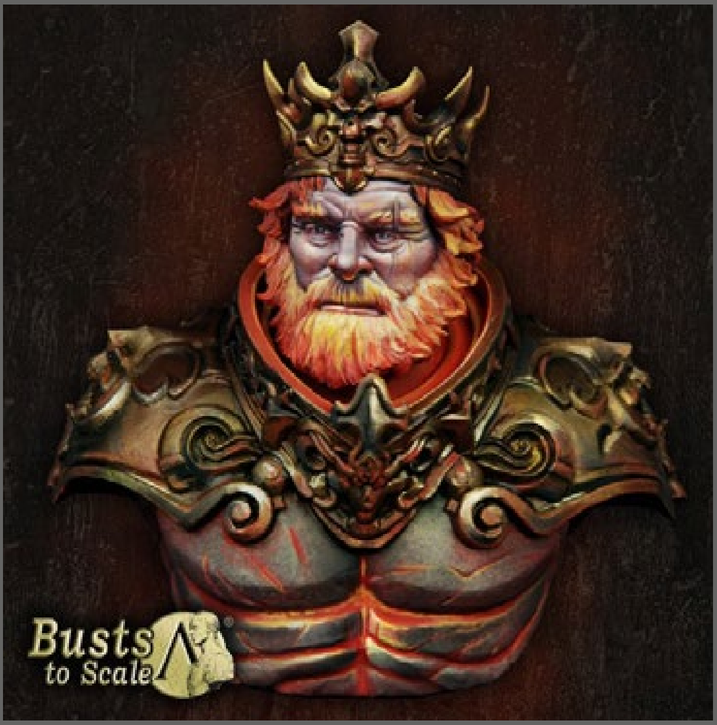

FIRESTA
FORGED MONKEY
FeR
Fernando Ruiz Miniatures

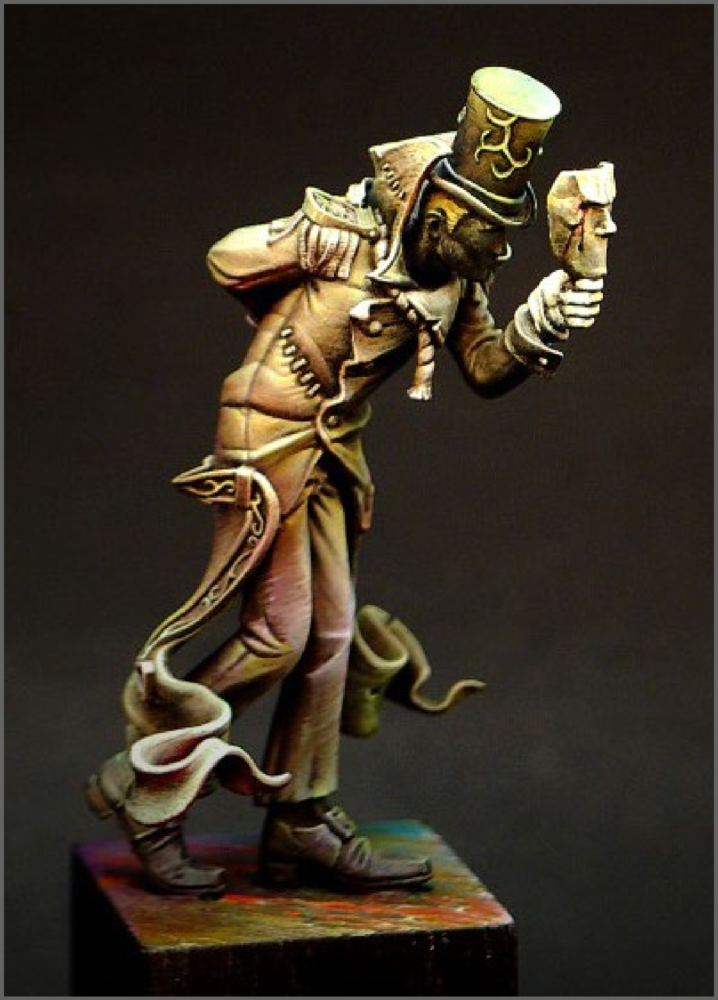
Firestarter

Company:	FeR Miniatures
Scale:	1:12th
Contact:	ferminiatures.com

Surt

Company:	Scale75
Scale:	1:10th
Contact:	www.scale75.com


Busts to Scale

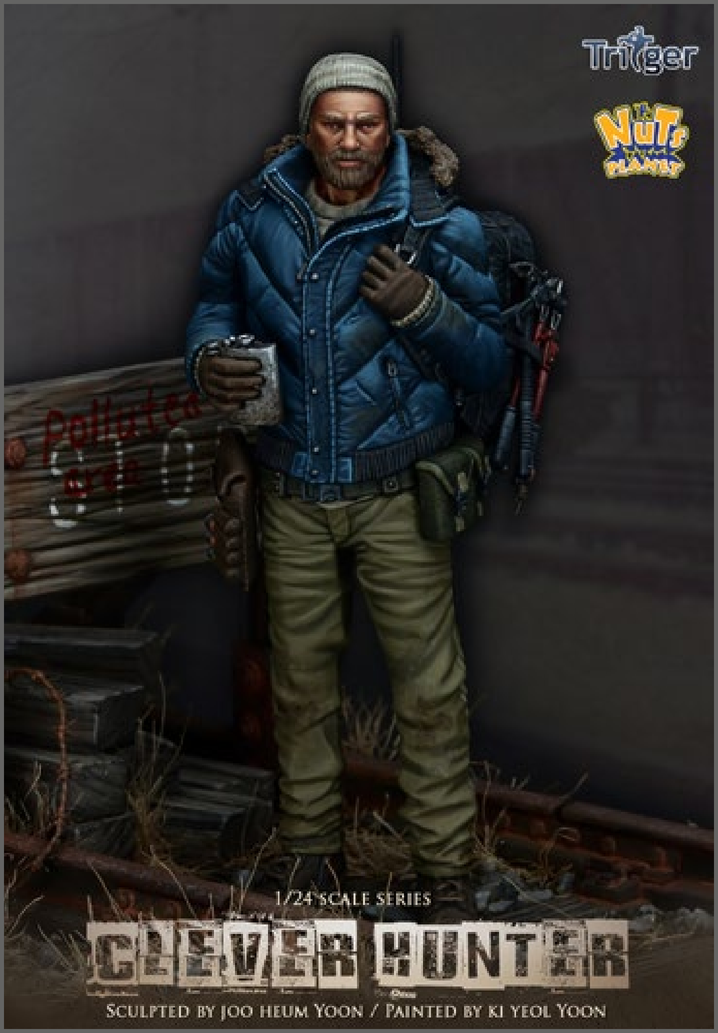


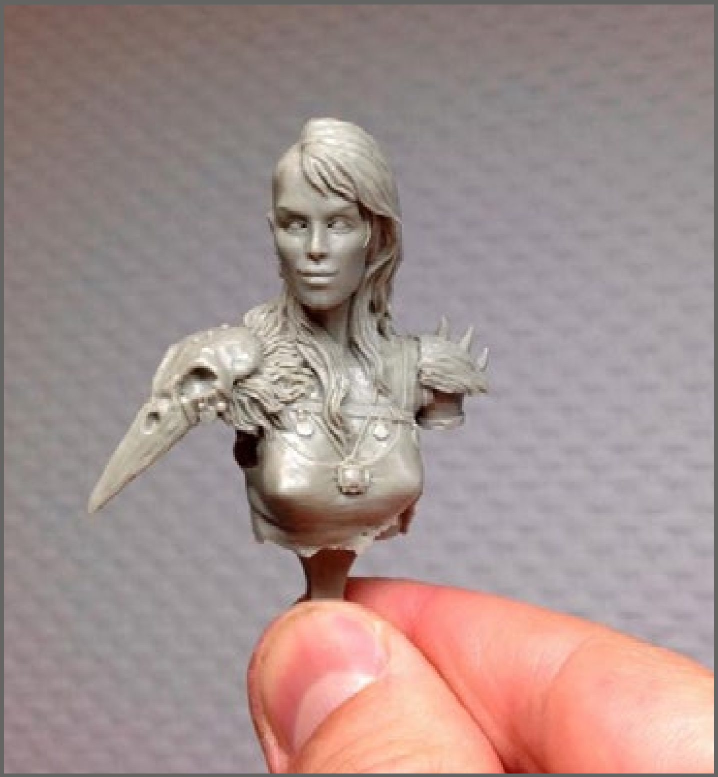
Faceless Actor

Company:	Mindwork Games
Size:	54mm
Contact:	www.mindworkgames.com

Clever Hunter

Company:	NutsPlanet
Size	75mm
Contact:	www.nutsplanet.com


Trigger
NuTs PLANET
1/24 SCALE SERIES
CLEVER HUNTER
SCULPTED BY JOO HEUM YOON / PAINTED BY KI YEOL YOON



Nebulen bust

Company:	Blackforest Miniatures
Size:	55mm bust
Contact:	www.blackforest-miniatures.com

inspiration

Interview with Carmine Giugliano

Carmine Giugliano, aka Thor Creart is a fantastically talented sculptor and it's great to have him in FPM to talk about his recent orc sculpt, 'Massive Madness', for Midnight Miniatures. This is only a small interview, but one we hope will give our readers something more about this project and the sculptor.

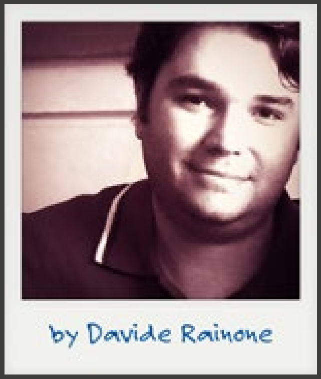
How did the orc project come about?

The orc was born from an old obsession of mine; to make a tribute to the fantasy world that, in one way or in the other, follows me from when I was a child. I am trying to realise a group composed of all the fantasy classic and most famous races--orcs, goblins, trolls, elves, dwarves and humans, of course.

How did your collaboration with Enrique Velasco's Midnight Miniatures start?

I have a very good relationship with Enrique, because other than being a great artist I also consider him a very good man. We had collaborated some years ago with another orc sculpture of mine, one he modified and sublimely painted. He contacted me after having seen the first pictures of the orc's work in progress so, from our first contact, 'Massive Madness' (this is the name he chosen for him) has been enlisted into the Midnight Miniatures stable.

Will there be other collaborations with him in the future?

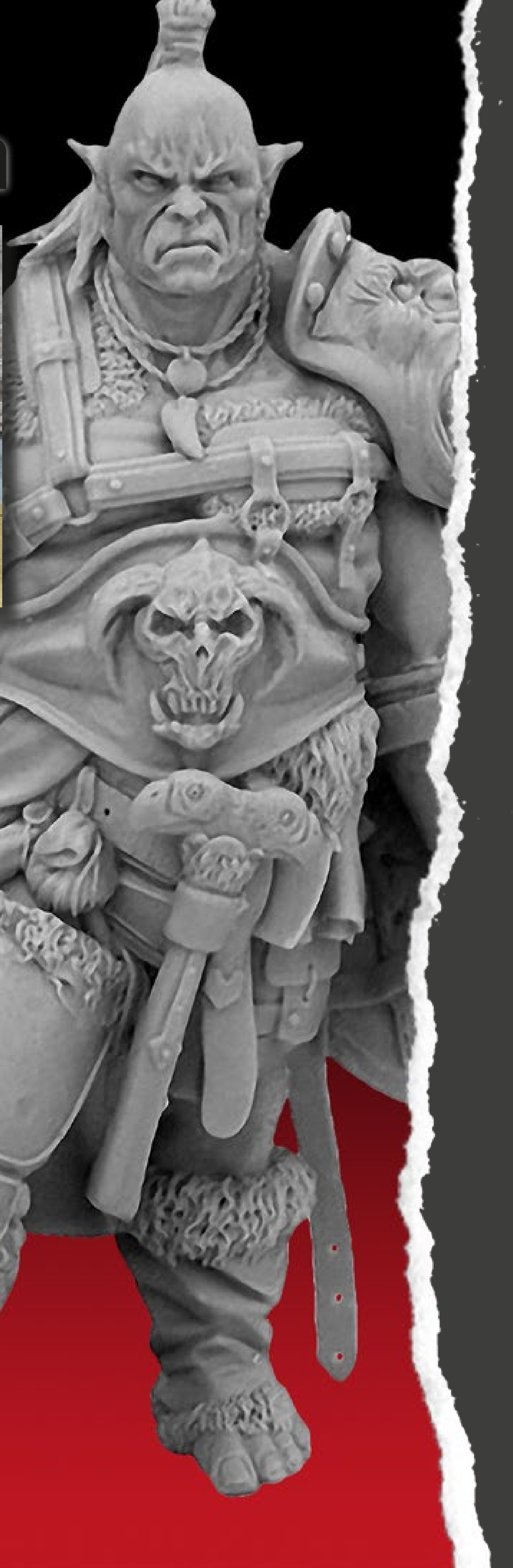


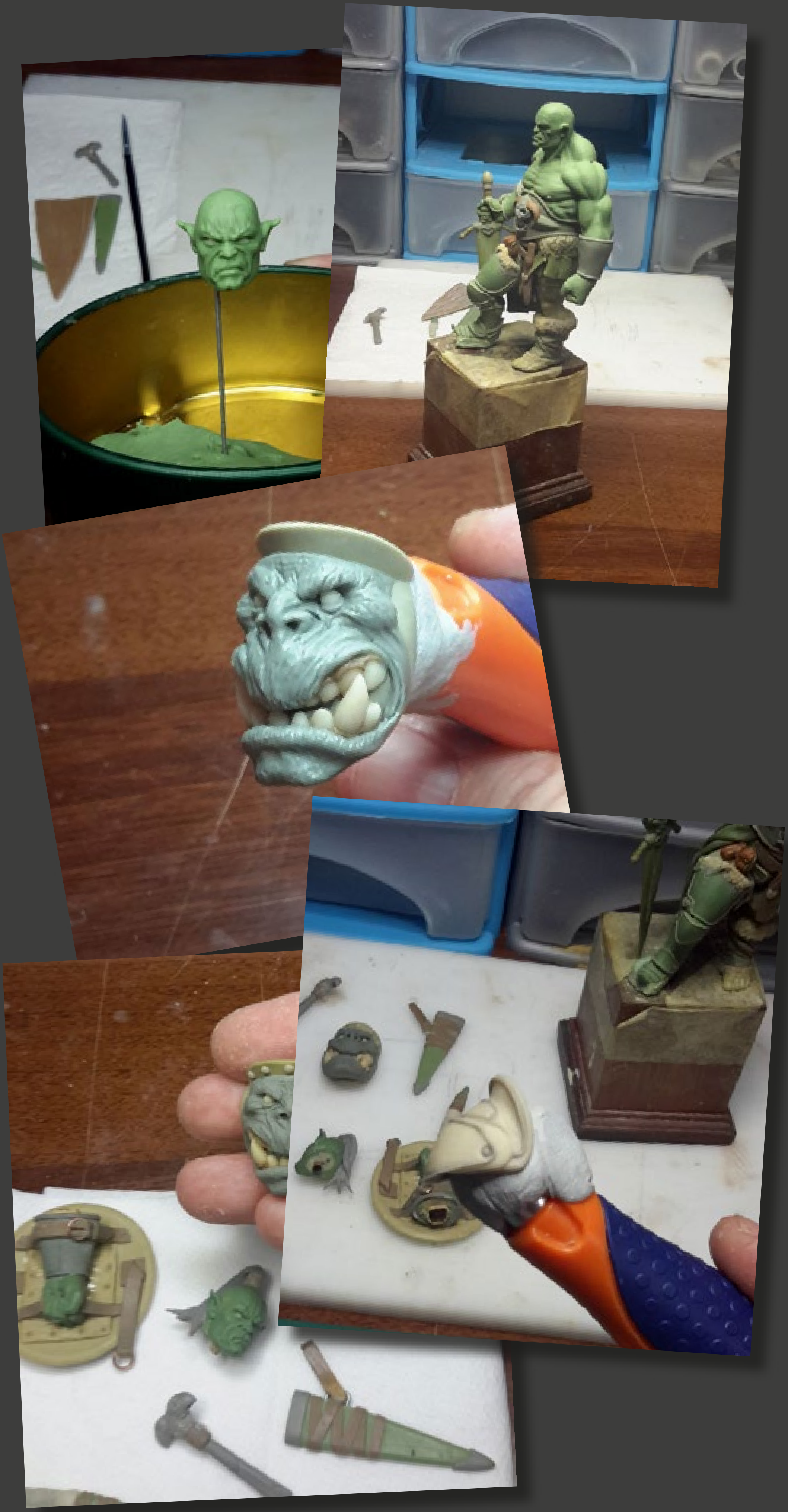
by Davide Rainone

I think and hope so, even just for personal projects.

Where did you take inspiration from for the orc?

I started, as I usually do when I sculpt a miniature, with his face. This, in particular, has been an idea from one of my favourite characters from the interpretation of





one of my favourite artists, The Hulk by Andrea Di Vito (from the ‘Planet Hulk’ saga). I tried to merge his Hulk with the ‘classic anatomy’ from a World of Warcraft’s orc, keeping in mind the kind of clothes that would characterise him.

Your sculpting style has a touch of ‘Bonner-ism’ to it, can you tell us about that?

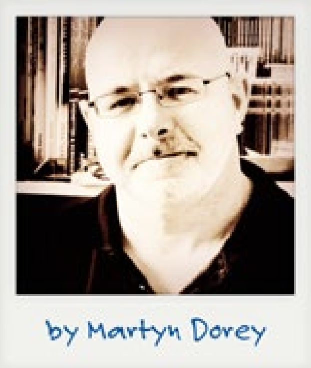
Paul Bonner for me--and indeed many others who love fantasy art--is a true visionary. His ability to bring a mythical world to life is extraordinary. I have had the luck and the honour to collaborate with him and I always will be grateful for his kindness and willingness; he is a very special person. Yes, there is a personal little tribute to him also in this orc; I sculpted the shoulder pad from the depiction of another orc I saw in his old sketch book from some years ago.

One last thing, can you share with us what projects you’re working on at the moment and any future projects planned we should watch out for?

I have a lot of future projects...maybe too many compared with the time at my disposal to be able to do them. I am devoting a lot of free time to a huge diorama I hope to bring to an end, with the help of many friends, in order to enter it at the next World Expo 2017 in Chicago. Then I have other members of my “fantasy characters team” to finish, like my troll that at the time you will read this interview should be done. I also have a project about the legendary Van Helsing in collaboration with a very good Italian illustrator...and much, much more. ☺

Thank you Carmine, I know your “Portal” project very well; I hope we will talk about it in great depth when it’s ready. See you soon and keep up the great work. ☺

Unboxing



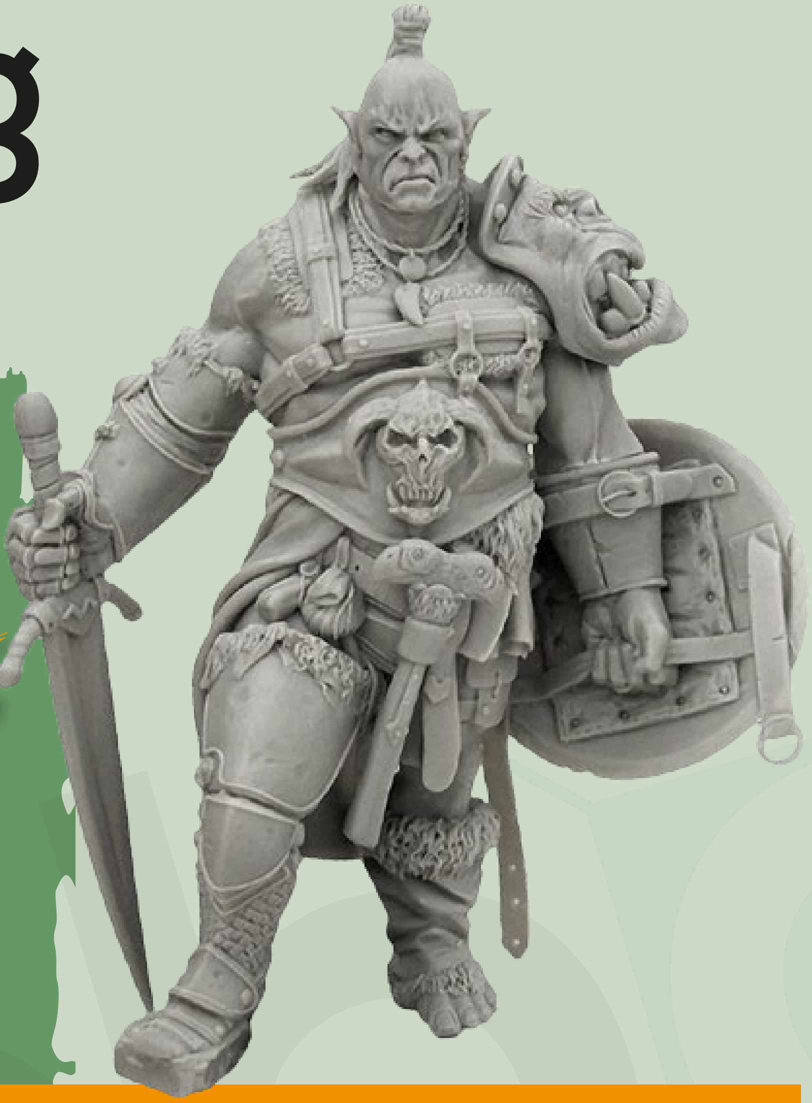
by Martyn Dorey

Details

Price:	€55
Scale:	1/28th
Material:	Resin

Available from

Midnight Miniatures

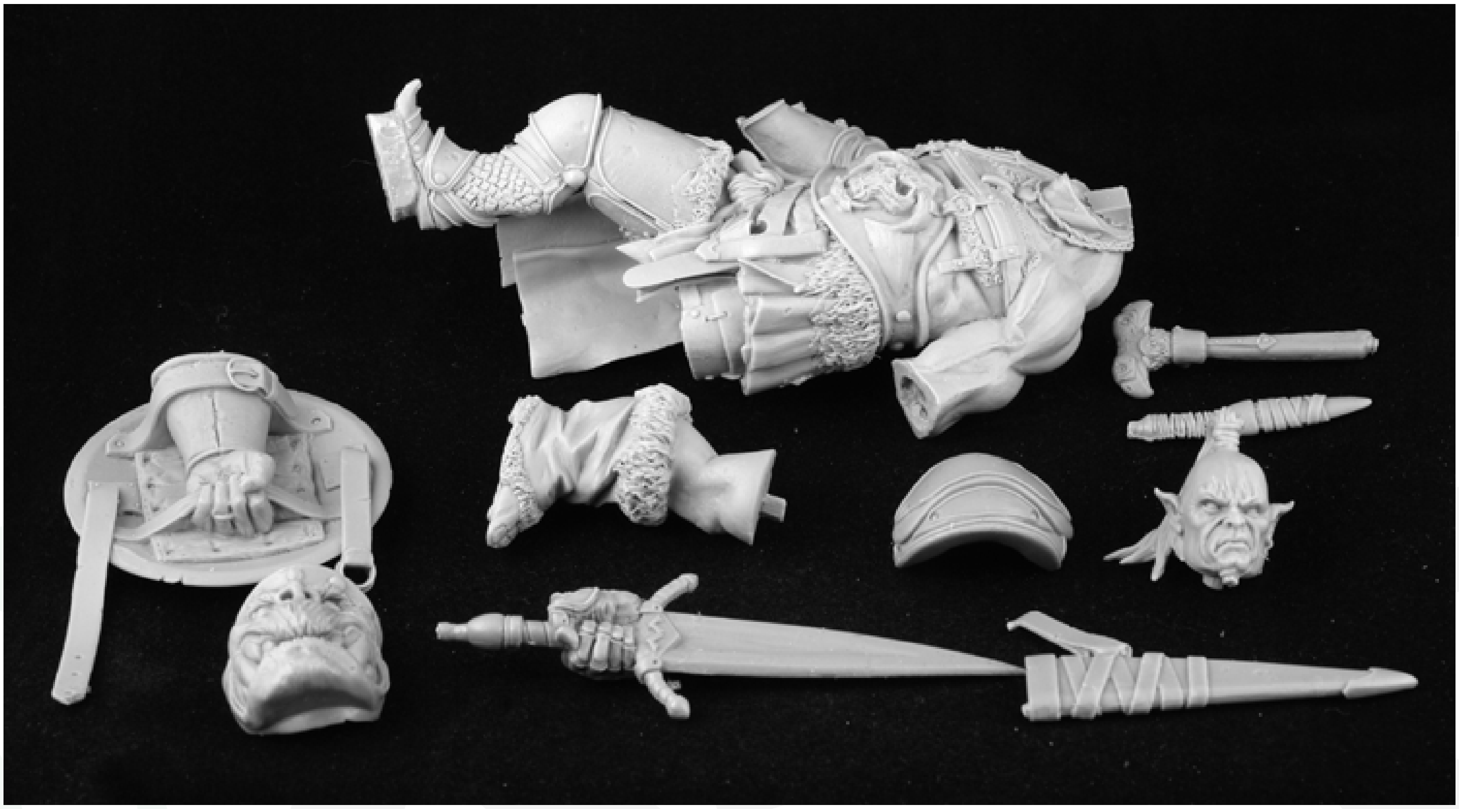


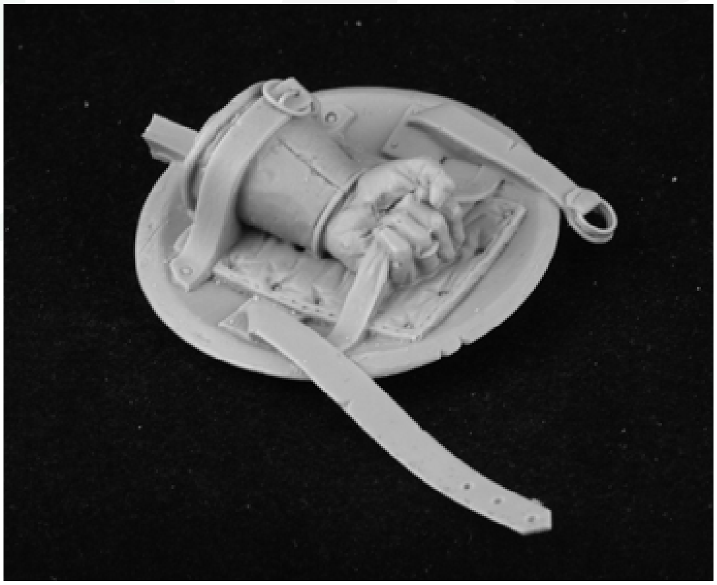
Midnight Miniatures' Massive Madness

Massive Madness is a limited edition figure from a run of 200 casts and follows on from the "Crush your Enemies" figure that was released in early 2015. Produced in resin and 75mm scale, this figure is a lot bigger than its predecessor as would suit an Orc—I guess and this one comes in at around 105mm when fully assembled.

The figure comes in a sturdy flip lid plastic box and is sandwiched between two pieces of foam. It also comes with a black and white photo of the assembled miniature with the limited edition number penned onto it.

The casting consists of the main torso, lower left leg, lower left arm with shield attached, right hand with sword, a sword scabbard, choice of two shoulder pads, head, small axe and a knife. The cast quality is very good with very little clean up required. This is mostly confined to some light mould lines on the body and the casting plugs which have been left in place. The hardest to remove of these will be the one that is attached to the neck section of the main body and this will require some care so as to not remove too much and avoid the need to use a filler.





Detail is very good and crisp, with lots of detail that will help challenge the experienced and not so experienced painters that take a liking to this figure. The head has a lot of character and the optional shoulder pad which has a face sculpted onto it would be more suited to a head for another figure than a shoulder pad, there is that much detail on it.

The shield is plain faced, allowing the painter a blank canvas to be creative with should they wish. One of the things I like about this shield is the straps hanging down; maybe this is because when you see figures carrying shields you never see the straps unless the shield is slung.

Overall this is a really nice figure with a lot of interest. It is one of those figures that the more you study it, the more little surprises you find. There are no major faults with the casting and with only a front view on the box photos a little forethought is required for the placement of some of the parts, but other than a bit of care when cleaning up this is going to be a joy to build and paint.

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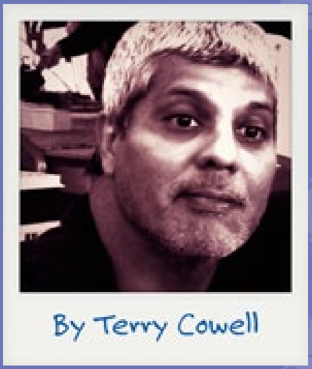


By Terry Cowell

BEST OF BRITISH

with Adrian Hopwood

Adrian Hopwood has been at the pinnacle of our hobby for a long time. I think when we are developing as artists, sometimes we try to make our work high profile and the feedback is invaluable in terms of helping our personal development. I am speculating when I consider that Adrian may have done all that years ago. Throughout the years we have all seen his work in magazines, forums and box arts and marvelled at the skills without necessarily keeping track of who painted it, precisely because he doesn't shout it from the rooftops. Fortunately, FPM is here to remind folk exactly why Adrian Hopwood is one of our best talents.

1 Hi, Adrian and welcome to FPM. Let's get the formalities sorted. Tell us where you are from? I know you have been involved in all sorts, but currently where do you fit in to our mini-verse?

Hi, Terry. I was born in 1965 and grew up in Blackburn, Lancashire. In 1988, I moved up to Lancaster because of work and after some very happy times up here I'm about to move again, this time down to a place called Up Holland, near Skelmersdale.

As for the hobby we love, that's currently packed up in an alarmingly large pile of boxes in the living room here and I'm borrowing space at my mother's for the painted models...there seems to be a lot more than I thought.

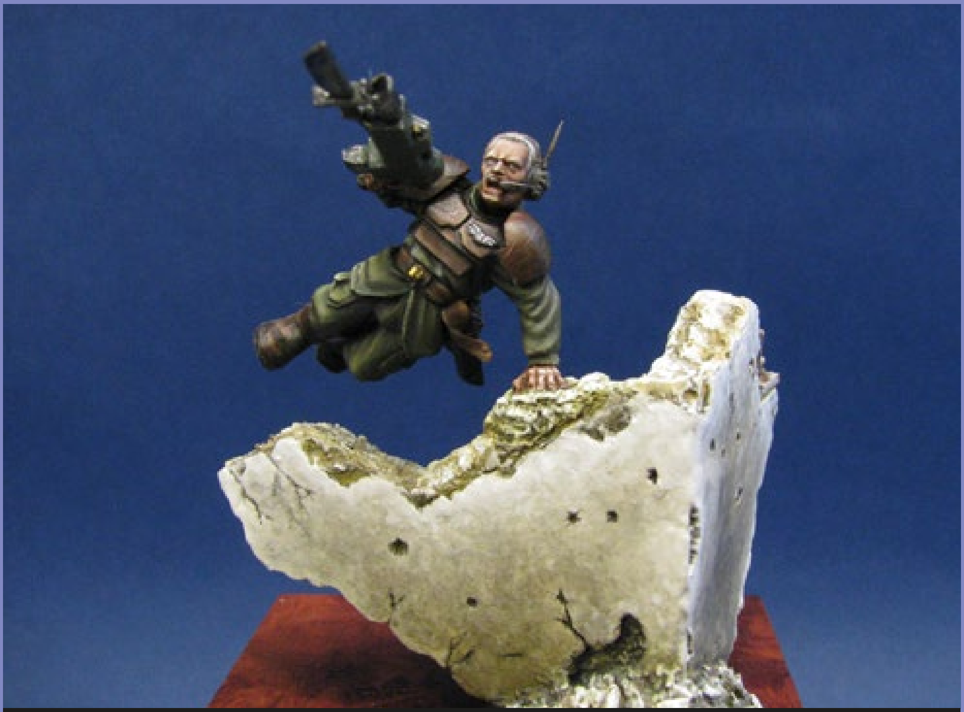
My involvement in the hobby at present has seen me pull back from online activities quite a bit. I have a facebook site that sees sporadic additions, I've written for Military Modelling magazine for the last eighteen years and the readers seem to be very kind and understanding with my written word and pictures and then there's the occasional support for our good friend Shane at Figure Painter Magazine.

Of course, there's my involvement with the FigureWorld model show (unashamed advertisement – 16th of July this year in the Laxton Cloisters, Oundle near

Peterborough PE8 4EE) and I'm also the Chairman of the Bolton IPMS club (meetings in St Joseph's school library, Horwich, Lancashire BL6 6HW at 7:30 on the second Thursday of each month)

I've been lucky enough to be involved with the judging at Euro Militaire for the past seventeen years and am still the official photographer covering the show and doing the editorial for Military Modelling magazine.

Future projects – to set up a new painting room and make a dent in the huge grey army that seems to have built up over the years...and, of course, to buy more kits, perhaps sculpt some more...and...and...



Imperial Guard "Do you want to live forever?" – This was a conversion of a 28mm plastic GW figure. Fun and easy to work on and the alterations added a bit more action. I didn't know whether I could make it look like he was in the middle of his jump over the wall, but I tried. It's an absolute devil to photograph, the depth of field needed is most unhelpful. Painted in oils and acrylics.

2 *How long have you been painting and where did your journey begin?*

My father and also my older brother both made models – basically the whole catalogue of Airfix kits, but also some balsa and tissue aircraft kits that could actually be flown...or lost if they flew too well!

I guess that's where I got the interest in model making from and was constructing my own heavily glued versions of models from the age of seven – forty-four years ago.

Granted, those early forays into plastic were aircraft, followed by AFV's once I discovered Mr. Tamiya's products in my early teens. Once I discovered Ral Partha and Citadel miniatures, then figure painting became a lifelong habit.

3 *How do you feel our hobby has changed over the years? Do you practice the current popular techniques or spend time perfecting the techniques you already use?*

The hobby's changed for the better. In the beginning the hobby was pretty insular, with lone modellers making models their own way with very little in the way of ideas being shared and groups getting together. Shep Paine, Francois Verlinden, Games Workshop and magazines like Military Modelling and White Dwarf changed all that for the better – they published articles, advertised clubs and shows and brought the hobby together. With the advent of the internet a global community has emerged, sometimes troubled, but mainly to the good with websites and forums developing, and facebook allowing us to put pictures and WIP's out there for people to see and comment on.

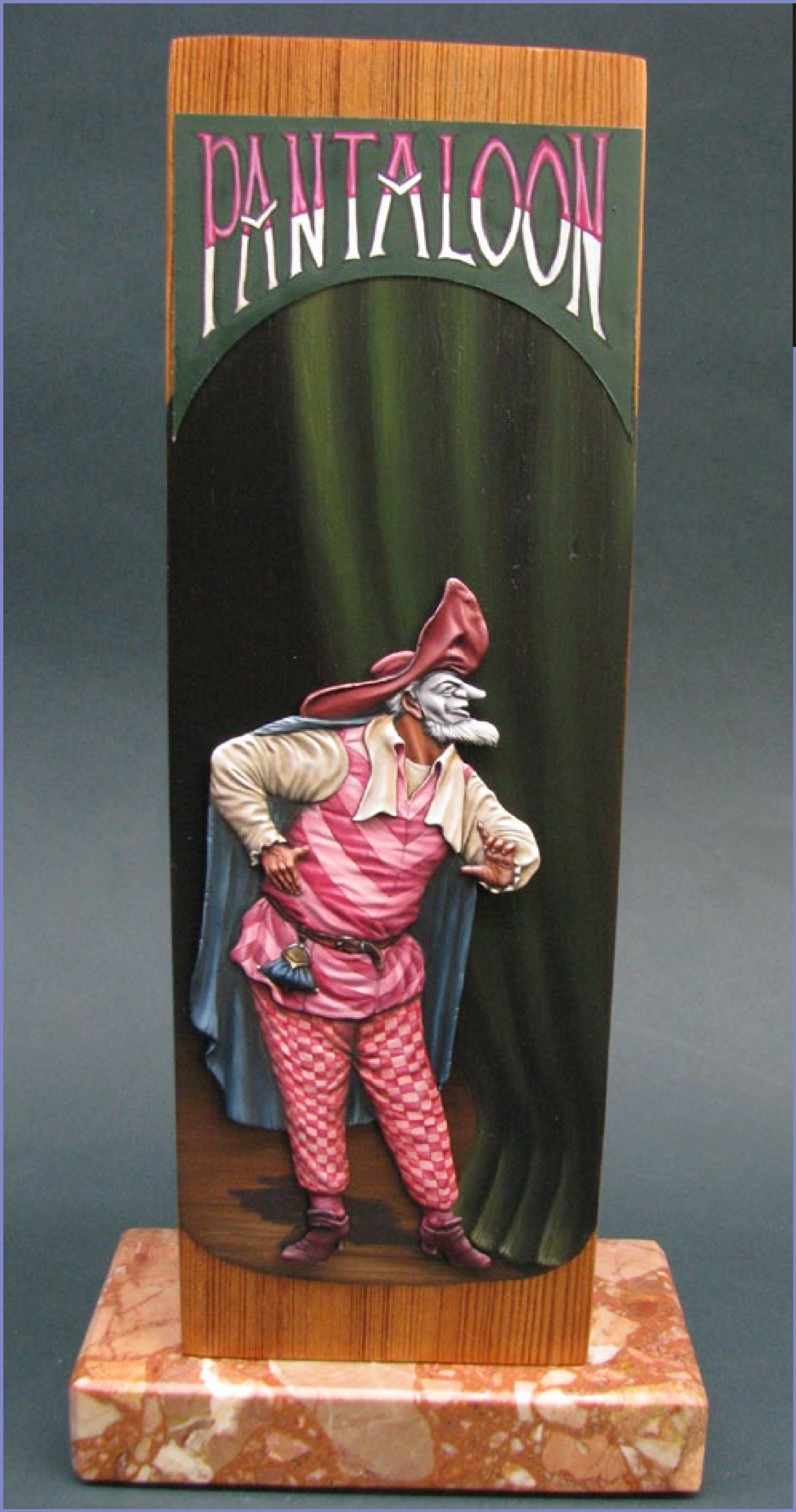
The effect this has had on sculpting and painting skills, the sharing of information and techniques, the enthusiasm it's nourished is beyond superb and it allows for us to begin friendships – in some cases – without even meeting in the flesh.

As for practicing new techniques, I'm always interested in new ideas and will try and develop them further if possible. Returning to old styles and revitalising them with newly learned skills or even just the case of having more control over the tools being used is always good too – and I'm old enough to see "new" ideas being brought out that were being used in the 1970's and 80's...although it makes me feel terrible old.

4 *Although you can be found on facebook and other social media sites, you don't seem to spend a great deal of time with it, is this deliberate?*

Yes, I've pulled back from the internet in the past three years. There's a few reasons for this.

The death of my wife in 2013 had a massive effect on me, both psychologically and in relation to available time. Initially I found that painting wasn't something I could concentrate on, plus I was running a household on my own and working



Pantaloon flat – Flat figures are just that; flat castings that are a couple of millimetres thick, the idea being to paint them so that they look three dimensional. It's perhaps a cross-over between painting a picture and painting a conventional miniature.
This one is about 100mm tall and made from resin. Sculpted by the late Roy Hunt, it's a superb piece to work on, but rendering the patterns to appear three dimensional was fun…to say the least. Painted in oils and acrylics.

full time – simply put, my mojo went on holiday and keeping house took over.

The Basement Forum had been folded and whilst the three organisers – Robin Snelson, Robert Lane and myself were still organising FigureWorld, there was no necessity for any of us to have such a time consuming web presence any more – a surprising "release" that allowed me a bit more time to do other things.

Like many people, the time spent on the internet is taken from the time you're modelling. With reduced time for any hobby, the internet lost out.

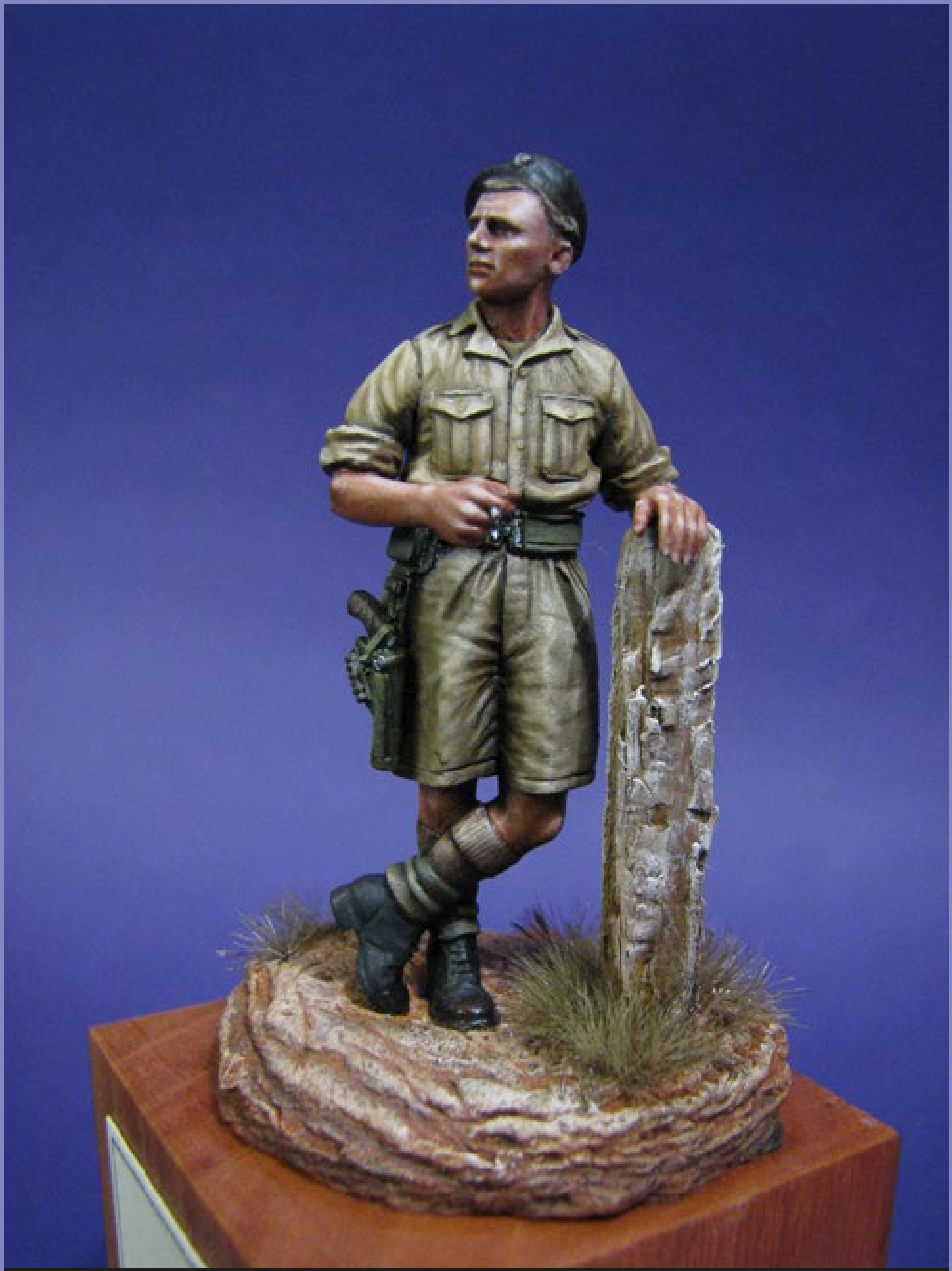
5 *Please give us a list of your awards and elaborate on any that feel of particular significance to you.*

Really...there's a lot! I think it's best to just mention the ones I think are memorable:

1986 – GW Games Day – Best Army (Dwarves)

Best Command Group (Orcs) – Being presented these by John Blanche was awesome to someone who was relatively new to the hobby.

1989 – Golden Demon – Silver in Mounted Figure Class – still got the model and the little metal Silver demon in pride of place in the display cabinet.



Desert Rat – a 1/35th scale sculpture from the late Pete Morton. It was supposed to go with a tank, but he seems to work well enough just leaning on a wooden post. Nice model to work with. Painted in oils and acrylics.

Darlington (Sword and Lance show) – 1996 to present – Pretty much a gold every year so far. OK, I've missed a couple of years, but it's a really high quality competition and winning any prize there at all means that you're pretty darn good.

The Roy Hunt Trophy at the Welling show was a great honour to receive. This was the year after Roy had passed away. He was a great sculptor and a superb painter; but most of all, he was a good bloke.

Euro Militaire – Gained a selection of all the medals over the years that I've attended, but two golds in 2010, another in 2011 and a fourth gold in 2012 were the high point. Referring back to Roy Hunt, the first of the two golds was with one of his sculpts the year after he died. It seemed to have an importance somehow that his piece gave me that first gold.

Other shows I've been lucky enough to gain awards at include Antwerp, World Expo, Hartlepool, South Shields, Huddersfield, South Cheshire, Barrow In Furness, Sunderland, White Rose Society, Hinkley, Birmingham UMS, Milton Keynes, Fuengirola, Atlanta, Wirral, IPMS Nationals, IPMS Scottish Nationals and Newark.

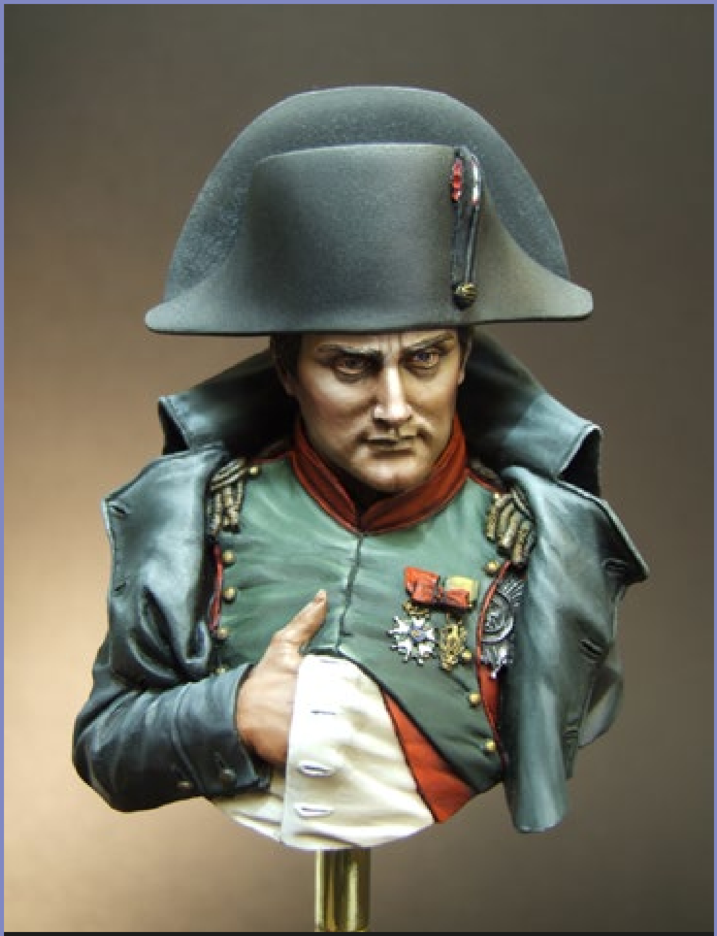
6 *Do you feel as passionate about sculpting as you do painting? I know you have sculpted some flats. Can you tell us about these and about any other sculpting you have done?*

I like the idea of sculpting or heavy conversions, but it's the time factor that stops me from doing much. Hopefully once I get settled in the new place I'll do some more flats, because I really like the process. In all honesty, the conventional round figures have plenty of superb sculptors providing us with more than enough kits – I don't need to make poor attempts at that side of the hobby ☺

I've done some groundwork though – 90mm scale archways and doors that have sold pretty well as kits. My son did a modular house corner that was clever too, as it had different wall and roof sections to make a variety of different looking buildings.

7 *You have painted both military and fantasy throughout the years. Do you have a preference?*

Apparently I do, although this is gained from other people's opinions in the main. Some think I like fantasy women (OK guilty of that one, but they have to be beautiful), others would say ancients (Egyptians through to Vikings) and yet others might postulate that I prefer knights of the Middle Ages. The fact is I've done all the above



Napoleon – A 1/10th scale resin bust from Alexandros Models, nice to paint and a couple of different colour options for the waistcoat, which might not sound much, but it makes a distinctive difference if you get a few of these lined up close to each other. Painted in oils.

and then some; a recent rash of Napoleonics seem to have developed – although I'm on medication for it and WWII is an ongoing thing with me, too.

It tends to be more about the pose and sculpting of a cool model, the idea that it then sparks and I've even been known to begin painting something because it's a good canvas for a particular effect I want to test out… So no, my choices are by whim and my interests are eclectic.

8 *Our editor says you were already winning at Golden Demon when he first started out in the hobby, by my reckoning that makes you older than Yoda, although truthfully close to my age. How do you manage to stay inspired?*

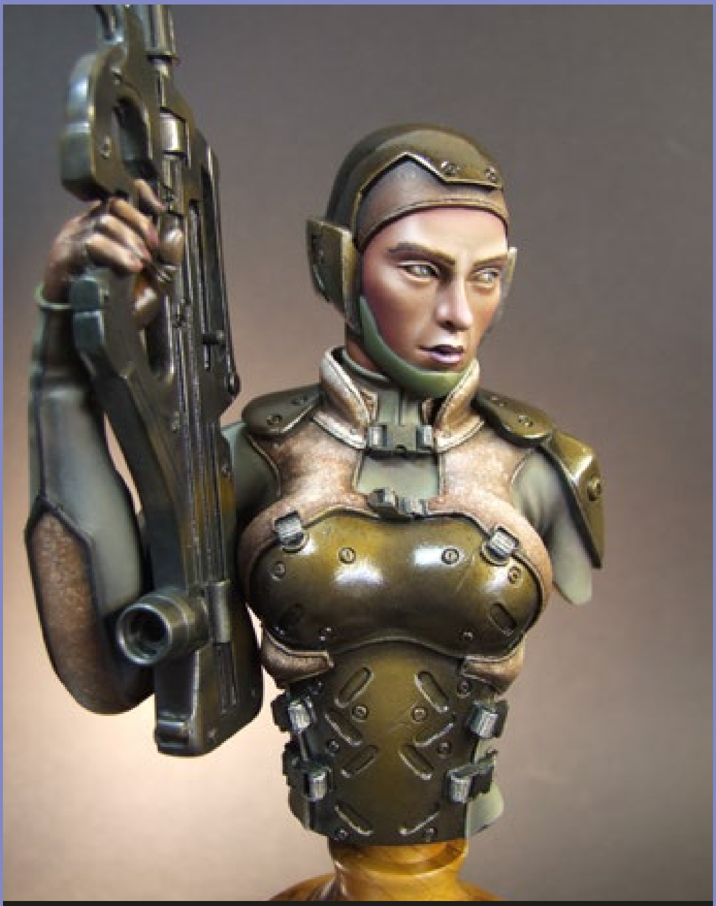
Yup, I was at the very first Golden Demons in 1987. Almost so long ago that we were all painting in sepia ☺

Inspiration comes from many sources – looking at other people's models, buying new kits, wanting to see if I can replicate an effect or conquer a new technique. Even just talking to people at Bolton club or various shows can kick-start the enthusiasm.

9 *When the immensely talented Chris Clayton produced his Hush bust (I've been chasing after a copy for years) he also released a wonderfully detailed tutorial on how to paint it. It would have been easy to follow along with that and yet you chose to do something entirely different with it and created a masterful artwork of your own. Is this because you are comfortable with your own style of painting?*

In fairness, there's a few things Chris does in that tutorial that are beyond a lot of modellers. Yes, his tutorial shows how he's done it, but you need a lot of skill to replicate what he's demonstrating and even then, his would in all likelihood still be better.

I thought that by altering the model slightly and painting it with a different theme in mind would enable me to step away from what he'd done, whilst still celebrating his mind-blowing skills as a sculptor.



You can read more about how I painted this bust in issue 30 of FPM.

Copying methods is fine, it's how we gain skills and understand how to render different effects; but I felt that piece deserved an alternative interpretation. Hopefully, Chris liked what I did.

Boudicca's Daughter – Origen Art's superb bit of sculpting in 1/9th scale. This one's really delicate and I had to glue the little loops of hair back in place a couple of times during painting. I was playing with skin tones too, making her very grey to look like she's experiencing a bit of shock after a battle. Painted in oils.

10 *Please tell FPM about your involvement in FigureWorld. It's an event that becomes a favourite of anyone who has attended. What makes it special and when is the next one?*

FigureWorld... what to say? It's a show like no other; you'll only see figures on display, there's no competition, but lots of traders. The setting previously has been in Oundle School's Great Hall, which if you haven't been has previously been likened to being like something out of Harry Potter's refectory.

The show is based on the idea of displaying figure models--they don't have to be finished either; WIP's are welcome. We do allow vehicles, but they have to have a full crew with them.

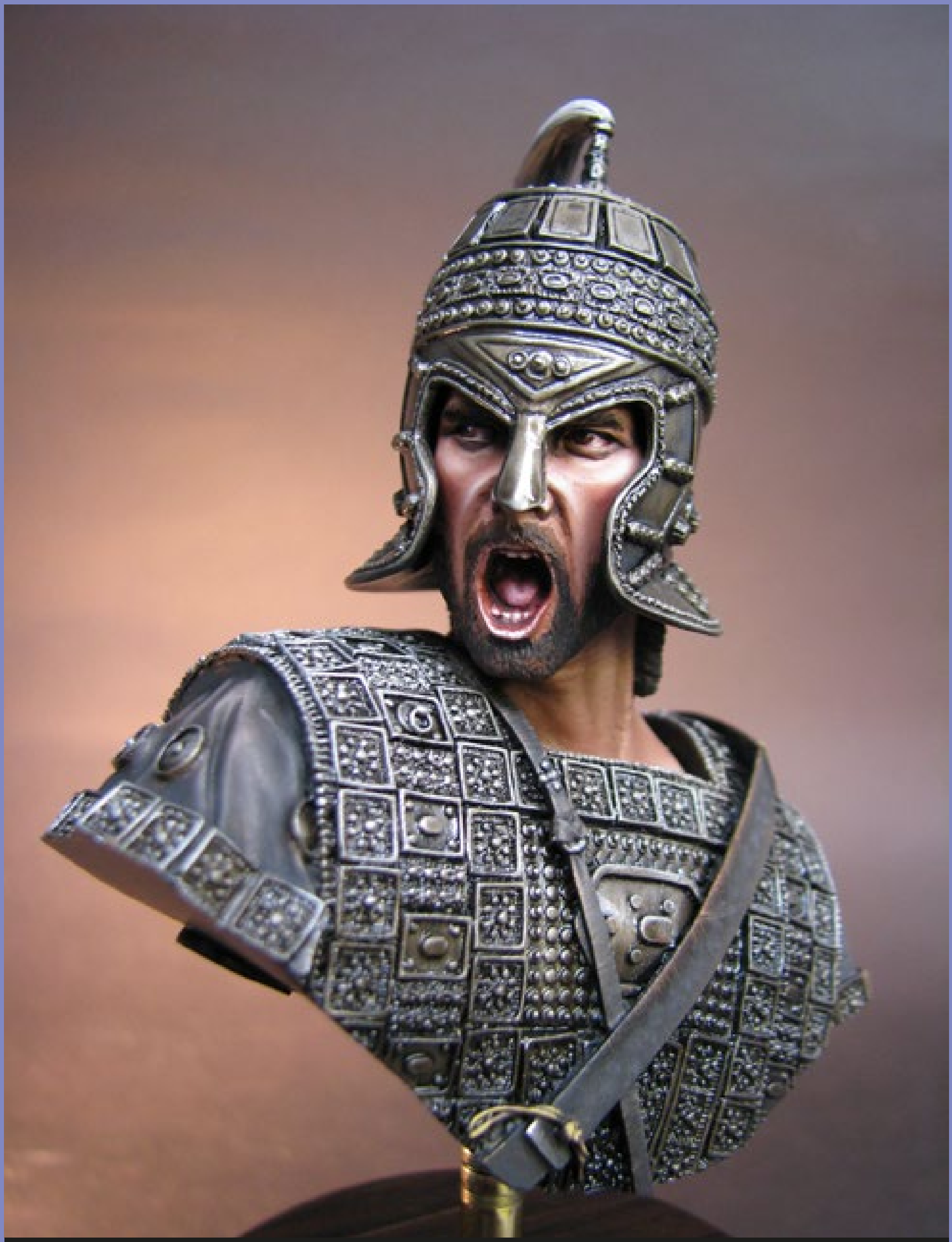
It's been running for eight years now and seems to be doing well. It's satisfying to see so many people travel so far to come and visit. I just wish I could bottle the positive atmosphere and the enthusiasm that all these people bring with them.

Standing at one end of the room and seeing all that are viewing the models on display makes you realise what a great hobby we're a part of.

And to be honest, it's had such great support from people in the hobby. Yes, there's a lot of experts and "names" within our hobby that support the show, but it's set up to be relaxed and because of that we've found that everyone from the most basic of beginners to those highly thought of experts can kick back, chill out and strike up conversations about the hobby we love. It's support from all those people, the traders and the modellers of every level, that make the show. The team behind it all are superb too – Mark Taylor, Conrad Mynett, Kev Jarrett, Mario Delgado, Ross Mahoney, Thomas Hopwood, Nick Tebbs, Steve Lowen, Ian MacIntosh, Annie Beth Martin and Ruth Flynn are all currently involved and work hard behind the scenes.

11 *Following on from the previous question, one of the most wonderful things about FigureWorld is the venue; I understand there will be a few changes for this year?*

In 2016 we're having to use an alternative venue, very kindly provided by Oundle School and brokered by Nick Tebbs and Susie Raby – both of whom work at the



Hector – A 1/10th scale Young Miniatures bust and one that looks like a certain actor from the film Troy. Clever sectioning of the kit parts makes it easy to paint before adding the glue. Painted in oils and printer's inks.

school and are rightfully passionate about the grounds, buildings and ethos of the school and its town.

The date for the show is Saturday the 16th of July and the venue's new address is The Laxton Cloisters, Oundle, near Peterborough, PE8 4EE.

If you've been to the show before, then the new venue is about 150 yards away from the old one and is actually closer to the car park that is commonly used. If you were standing outside of the usual venue, then just cross the road, walk about thirty yards towards the centre of town and turn left down a narrow road. The venue is the building at the end of this little road – maybe a hundred yards walk.

Oh, and if you see the link between Harry Potter and the Great Hall venue, then this new hall is more like Rasputin the Mad monk's abode. Although the upper room is a smaller version of the Great Hall.

I'm thinking of conducting a survey to see whether people prefer the new venue to the old or if they'd perhaps like to see the show expand and have the use of both venues, as they're so close together.

For information about this year's show, the best thing to do is follow us on facebook.

12 *Finally, apart from FigureWorld, please tell us what you will be up to this year. Do you have any current projects on the go?*

OK, this year I'm building a new floor into the loft of the new house to provide storage space of the models that my partner claims I have too many of; she's wrong, of course, but I've tried to be understanding...

Um, then I need to buy more cool stuff...yes, I know, but she's allowed more handbags and shoes if she wants--I'm sure that this balances things out.

Write a series of really basic "how to" articles for Military Modelling. There's lots of advanced stuff out there, but beginners in our hobby are what drives us forward. We'll see how I do.

Start being more involved with the hobby – go to a few more shows and get some kind of plan for putting stuff on my facebook page. With this in mind, I've already been booked down to do a demonstration at the South Cheshire show on the 29th of February.

Write some things for you guys at FPM and also for Stelios at Mr. Black publications.

On the go – nope. As I write this, everything's packed away. I finished one of Rob Lane's Elan Miniatures busts just prior to packing everything up and with the workbench empty, I can start something completely new once I'm set up in the new place. Apart from the M1089 truck that I'm halfway through and a couple of figures to go with it… and the 80mm post apocalypse girl that Mario Delgado gave me and has so far got the flesh and the T-shirt done. OK, so there's a couple of things that need doing, but apart from them, the world is the shellfish of my choice ☺

As a final comment, I think I'd like to thank people for their positive response to my models – hopefully I've inspired them and in some small way paid back the time that others spent inspiring me over the years. Of course there are too many to mention, but here are a few.

Kev Adams and John Blanche – both had time for a new guy.

Neil Robinson, the initial editor for Military Modelcraft – just write me a few lines for this new magazine…

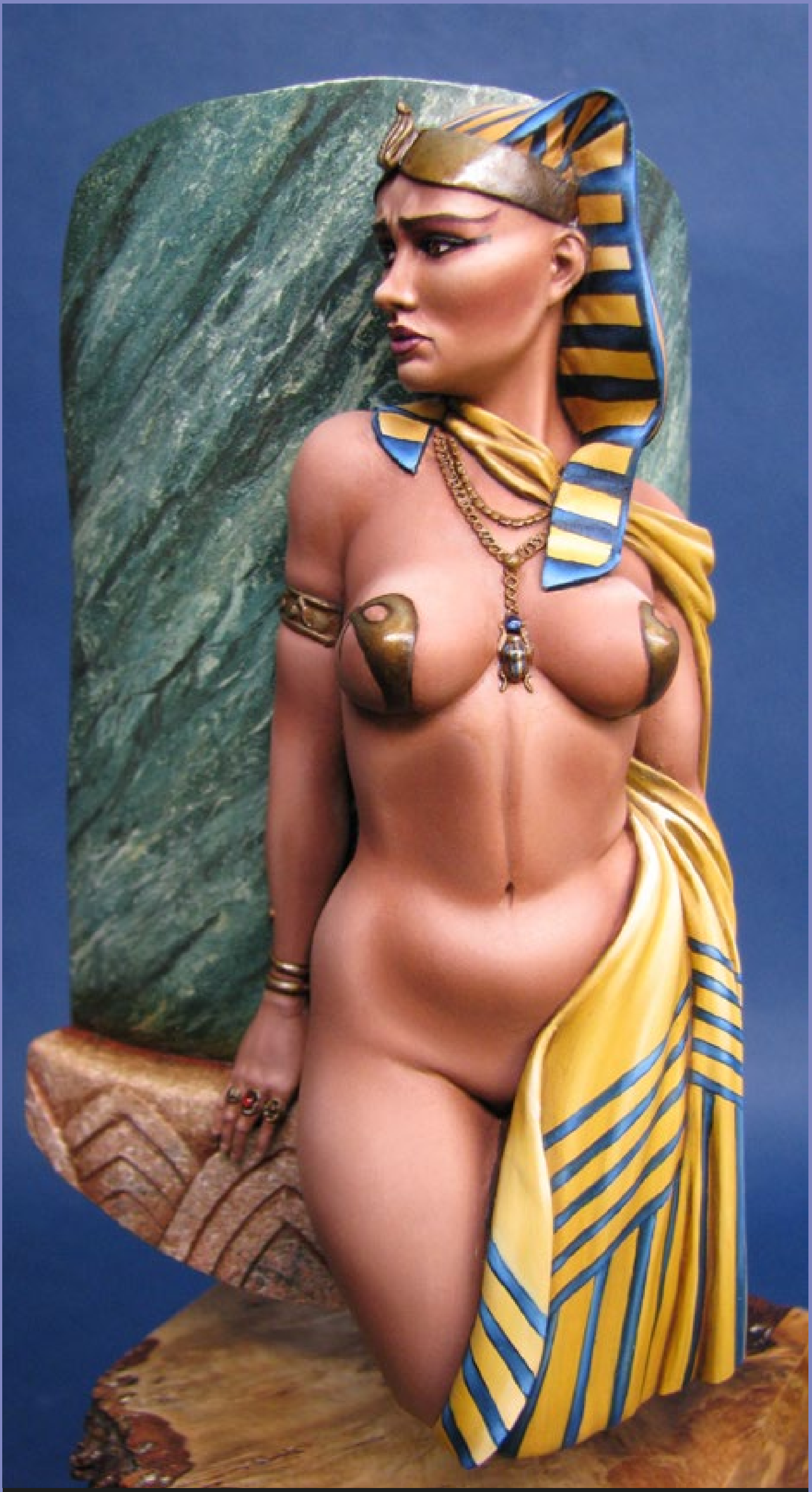
Ken Jones, the retired editor of Military Modelling – a brilliant man and a good friend. Any fame I have is probably because of him.

Robin Snelson – he wanted to build a website and it took quite a few of us on a fantastic journey.

Mario Delgado, Nick Tebbs and Ian MacIntosh – without friends like these…

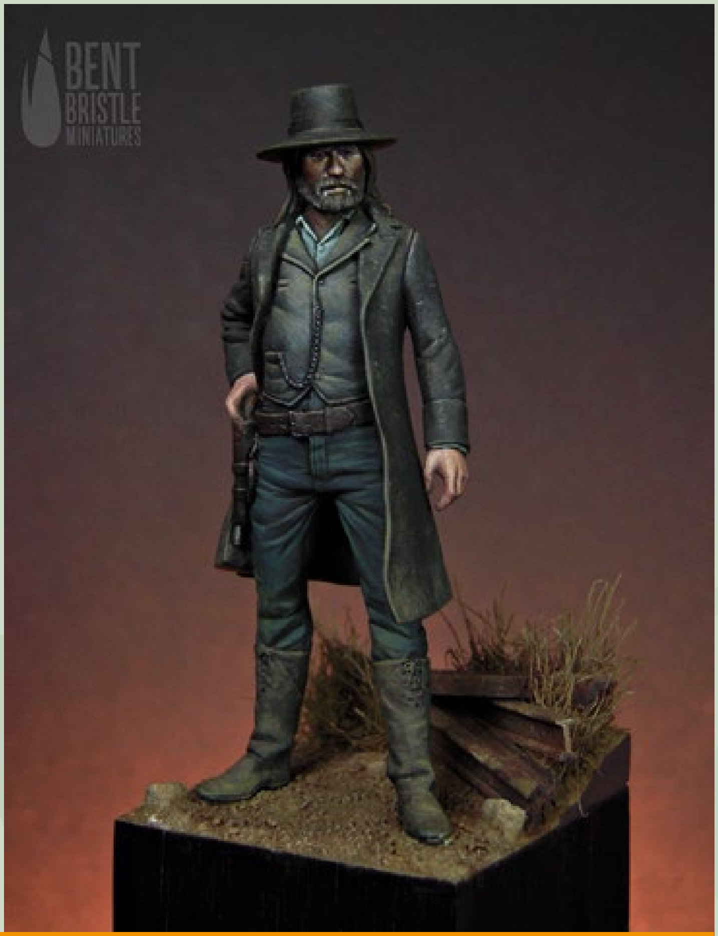
Frances Hopwood (1956 to 2013) – behind every man is a good woman, she was this and more.

Finally, FPM would like to add Adrian Hopwood to his own list of people who deserve thanks and recognition for his skill, his achievements, contribution to the hobby and especially for being an all round legend who has much respect from the old guard and new recruits alike. Thanks for a wonderful interview Adrian. See you in Oundle ☺



Cleopatra – a 1/8th scale El Veijo Dragon kit, which I had to add a little bit to the clothing to hide her modesty a little better, but that was it. Based loosely on an old Frank Frazetta painting, it's a really nice model to paint, well unless you don't like large areas of flesh. Painted in oils.

by Kyle Cruickshank



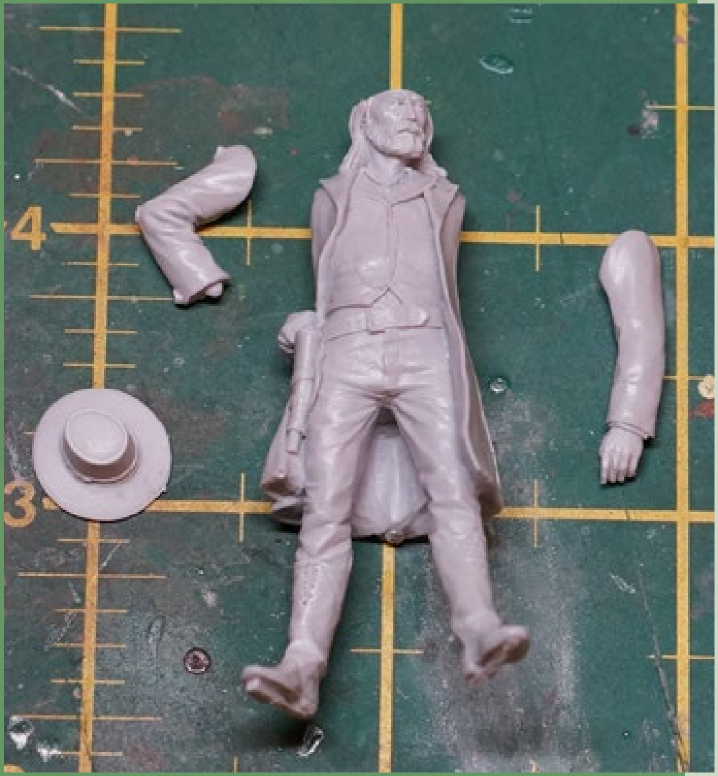
Details

Price:	$34.95 (CAD)
Size	54mm
Material:	Resin

Available from

www.bentbristle.com

Bent Bristles Miniatures – Walkin' Boss

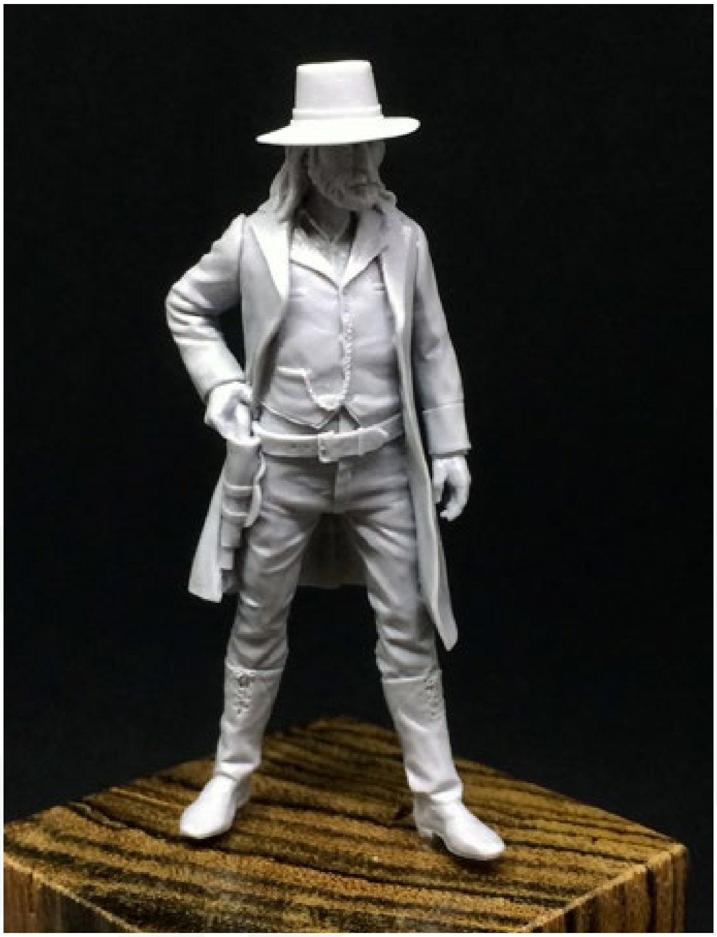


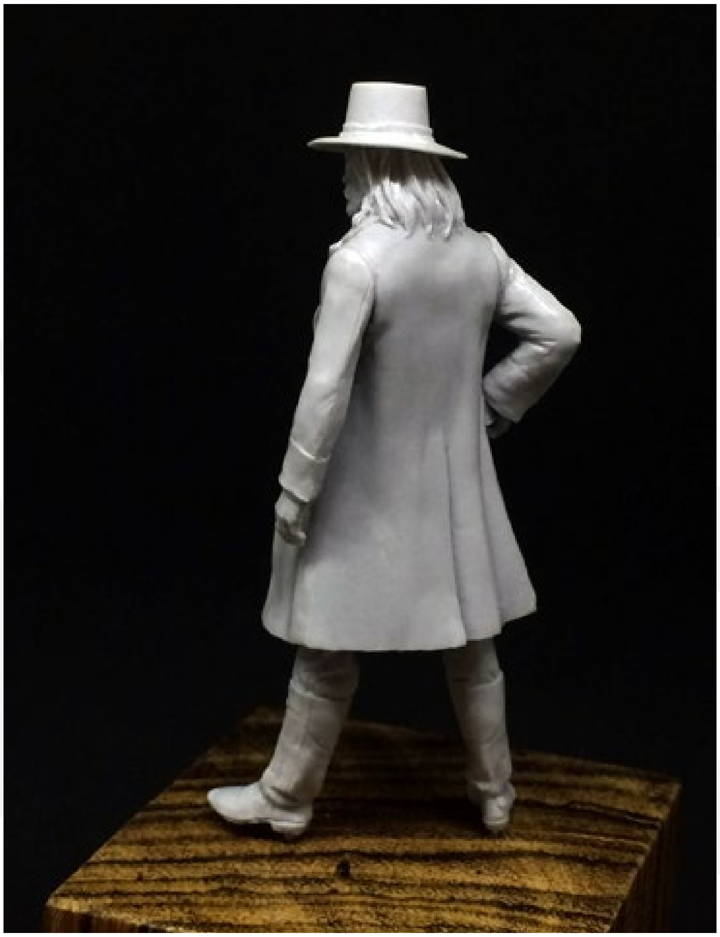
A ways back I had the opportunity to run into a couple of fellow Canucks while attending the Euro Militaire modelling show in Folkestone. These gents had flown all the way over from Toronto, Canada just to attend the show and check out the modelling scene here in the UK and ultimately Europe.

It was during our discussions that the conversation of miniatures eventually turned up (after the topic of which is better, Toronto or Vancouver—spoiler...Vancouver won) and especially the point of making new ones. It was here that we made a trade of our 2 first models, Handsome Jack for the Walkin' Boss, both being our first release from our fledging companies.

The boys from Canada were in fact Alex McCutcheon and Anthony Watts of the newly formed Bent Bristles Miniatures. As mentioned, their first model was a railroad boss named Walkin' Boss. It is a nice 54mm scaled western figure made of high quality resin.

This clean cast character comes in 4 pieces; the body, 2 arms, and hat. The casting quality is quite high for a first release. It also comes in a heavy duty hard





plastic container, so you know that although it might come from Canada, it will come secure and intact! Since I received it as a spur of the moment transaction between us (apparently it was for Alex to paint, but thought trading it might be better), I did not receive the packaging. However, I can say that the quality of the piece was that which I would receive had I ordered it from their site.

Now I held off reviewing it for a while, mostly because it was still a soon to be released model during Euro and was only now released at a local show in Toronto called the Sword and Brush. Some may have already seen the piece as Anthony had entered his copy into Euro and picked up a bronze for his efforts! Huzzah! A well-deserved win there! With this now up and available from their site, I thought it might be good to have a chat with them to understand a bit more of what the piece is about, their company and where this came from.

Bent Bristle Miniatures was created by Alex and Anthony back in 2014 and was initially intended to just be an online shop for high end figures and hobby supplies located in Canada, being that the frozen north is not as lucky as their European counterparts for choice and supply. Along with this store, their goal was to grow the miniature and model painting hobby in Canada and further in North America, after seeing how well Europeans have it (both from selection and shows).

The idea to create their own miniature came soon after and since both the boys are big fans of the TV show “Hell on Wheels”, they ended up with an age of railroad western type themed model as their first figure. There are a few more in the pipeline lined up to join him in the coming months. They were even able to secure Benoit Cauchies to sculpt it for them, who is quite good when it comes to historical type figures.

Heck, they even have Fernando Ruiz painting up the box art for them on this piece. This was something that was discussed at Euro, but began from a conversation that started when they hosted Fernando in Canada for a painting class.

I have to say, for a first piece, they did a great job and picked a great artist to realise their first dream. I am looking forward to seeing what else they will be coming up with in time and how they can help grow the series further.

For now though, it seems I need to go and watch some westerns for inspiration and get some paint on this fella’.

MEGATON GAMES LTD

By Luke Wilson

This month I take a look at a company that is slightly different from those we have looked at before.

Megaton Games is behind 3 ventures at the moment. Armoured Syndicate is a miniatures based world with some cracking figures in the range already and some spectacular miniatures to come (we'll look at these later). There is Etch-Master, producing high quality brass etched accessories for a multitude of genres, which I was lucky enough to pick at Salute last year and something a bit more off the beaten track, a LEGO friendly game called Mechabrick.

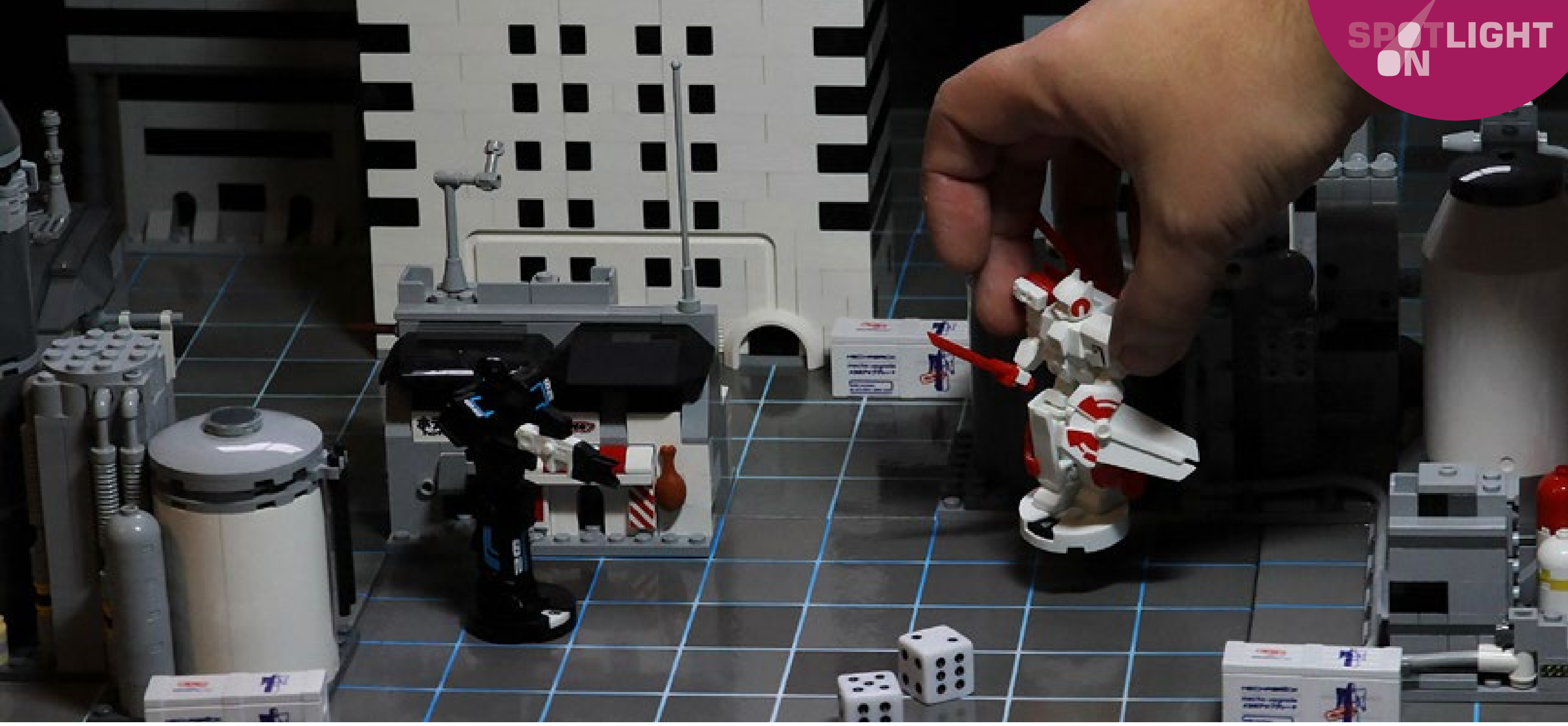
Megaton Games is run by a gentleman named Ben Jarvis. I have known Ben for a number of years all be it on forums as Rocketandroll and more recently as Ben. He is a Golden Demon winning, game designing, LEGO loving (who doesn't) family man and owner of Megaton Games

So let's meet Ben, get to know him and learn about Megaton Games.

Hi, Ben. Please, for our readers, can you introduce yourself and give us the low down on who Megaton Games is and what they do.

Well, I've been into miniatures and figure painting since I was about 12 years old (when a school friend dragged me into Games Workshop for the first time). I spent a good few of my teenage years painting and converting figures, dreaming of one day maybe winning a Golden Demon trophy. Like a lot of adult figure painters I guess, I got back into the hobby in my late twenties, realising that a lot had changed and there were a lot of new companies about and a lot of very cool models. I started painting seriously again in 2006 and, with the help of a group of other local painters, managed to fulfil that teenage dream of winning a Golden Demon in 2008, then the UK Slayer Sword in 2009.

Since 2003 I've been running my own company. We started out as a toy design company, but I had always wanted to push things more towards games and miniatures, the things I loved. We launched the Mechabrick game on Kickstarter in 2013 and shortly after hit major commercial problems with our other toy products so I decided to make the leap...I sold off all of the company except the games projects and used the money to get Mechabrick to market. We are now at a stage of finally having some cool products to sell and are building things back up again. It's a seriously exciting time; I feel like I'm finally able to do all the awesome stuff I've had on the back-burner for years! We now have Mechabrick, our LEGO-compatible mech combat game on sale, along with an entire range of models and accessories to go with it...we still have our Etch-Master range of photo-etch



detailing parts for miniatures and game scenery and now Armoured Syndicate which is, for now, a range of cool resin miniatures with a great back story and will become a fully fledged skirmish game later this summer.

So, now we know who you are and what you do, lets us get into it. I'd like to talk a little bit about Mechabrick, first of all. Who doesn't like LEGO? So considering your background is miniatures, your other 2 business are miniature and miniature ancillary based, why this direction and tell us a bit about it, please.

I've had two constant things in my life that I've loved since I was a kid...LEGO and robots. Gaming and miniatures came later. Mechabrick started out as a toy idea about 9 years ago. My friend and I were brainstorming about all the toys we loved the most as kids and the same themes kept coming around--Transformers, Zoids, and LEGO. A load of ideas came out of those discussions, but two have stuck around. The first was the idea of making collectible/customisable LEGO-compatible mechs with a Japanese style to them and the other was about corporations using mechs to fight each other in a desert/wild-west kind of setting. The former became Mechabrick, the latter became Armoured Syndicate. Mechabrick started as just the models. I looked at ways of making plastic parts that could be used to convert LEGO figures into Japanese style mecha. When Kickstarter began accepting UK projects in 2013, we then had the idea that if we were going to go to the (immense) cost and effort of moulding LEGO-compatible mecha, we might as well build a game around them to further expand the product's appeal into another market we wanted to move into. The idea of making scenery for the game out of LEGO just seemed obvious and everyone we spoke to about it had pretty much the same reaction..."LEGO plus mecha plus gaming?! HELL YEAH!"

Mechabrick has taken a lot more work and money to bring to fruition than any of us first imagined, but it's a pretty awesome product now that it's here. It's a mech combat board-game that uses fairly simple movement and combat rules (the entire rulebook is 3 pages long) and focuses on the choices each player makes about what upgrades (weapons, shields, armour) they equip their mechs with at the start of the game. It's fast paced, fun and it's the sort of game I'd have LOVED to have when I was a kid. I genuinely hope it's something that bridges that gap between toys and gaming that will bring loads and loads of new youngsters into the gaming world.

Thanks Ben, sounds like something right up my son's street, but something I could get into with him.

Is Mechabrick a one off, straight out of the box or do you intend to keep on supporting it with expansion sets, etc.?

The first expansion for it has already been released (ended on IndieGoGo at the start of January). We also sell extra mech kits, weapon sets, etc. for people who want to have bigger games. I took a gamble to include some extra components on the sprue when we made the tooling, so that we had new parts to offer people in the first expansion without any further tooling cost. That expansion, 'Mechabrick Upgraded' will be out as a boxed expansion pack in retailers in March/April. We have a plan for a further expansion pack called 'Mechabrick Heroes' which we are aiming to launch towards the end of this year. Each expansion pack will not only include new plastic parts, but new rules as well to keep gamers interested in the game. Ultimately we have plans for another expansion called

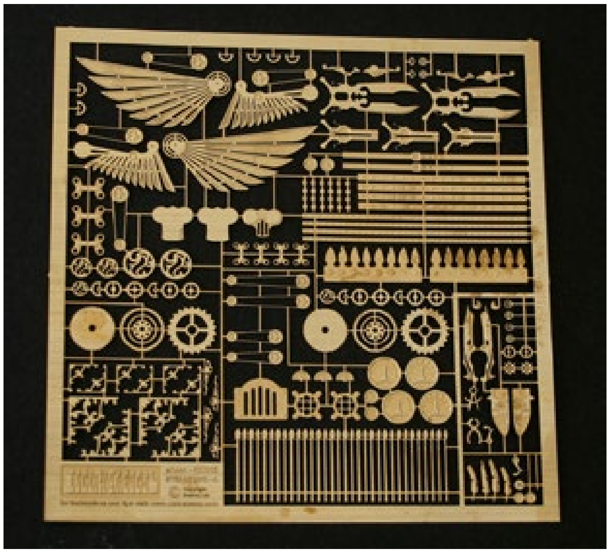
'Mechabrick Kaiju Danger' which introduces giant Japanese monsters for your mechs to defend the city from and then a complete space battle game called 'Mechabrick StarHammer', but both of those require new tooling and new plastic parts so are a little way off yet.

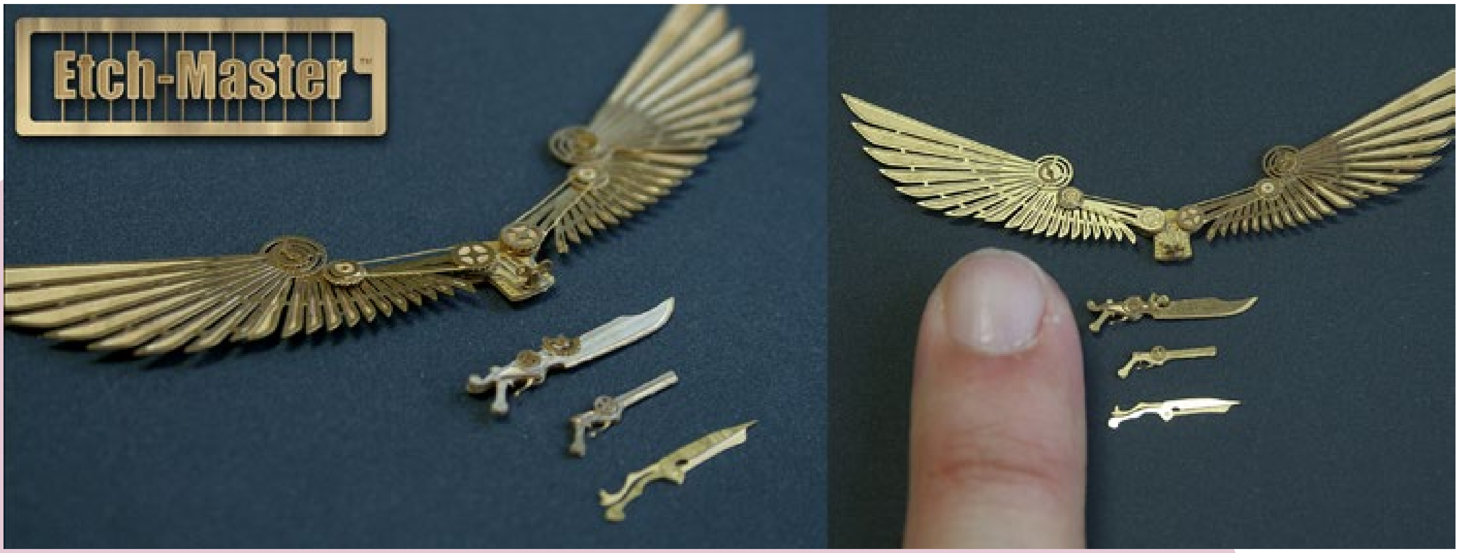
At least it's not a one off, then. Good to hear you have the full intention of supporting it further adding more depth.

Another pie you have your finger in is Etch-Master. Now, I have a couple of these brass etch sheets and have to say they are very nice. What made you decide to venture in that direction?

Etch-Master™

About a year after I got back into painting I was invited to attend the IPMS show with a friend...it opened my eyes to a load of cool things that the scale modelling world had which the fantasy and sci-fi figure world hadn't seemed to have woken up to yet. One of those was photo-etched detail sheets. I went and did some research and found a UK company that could make custom photo-etch sheets if I could provide them with 2D vector-graphic files of what I wanted. So, I learnt what could and couldn't be done and began ordering custom sheets for my own models. In 2008, I won a gold award for one of my sci-fi tanks which I had super-detailed with about 50 custom made photo-etch parts. I also then heavily used photo-etch on 'The Clockmaker', my Slayer Sword winning model in 2009. People started asking where I was getting these parts from. The super-thin rigid sword blades, the tiny fob-watches and quill pens, I even made 32mm scale scalpels for a horror scene I did. At first a few friends started asking if I could include a couple of bits for them on my custom etched sheets, it was only in 2012-2013 that it occurred to me that this was actually something that could be commercially successful. We launched the 'Etch-Master' line with just two sheets, one of fantasy accessories for 28mm – 32mm figures (this includes sword and axe blades, shields, belts etc) and one for sci-fi and modern figures (including multi-part guns, power-sword blades, vents and access panels etc.) These proved quite popular, so we launched a further few sheets via another crowd-funding campaign in 2014. We are starting a new IndieGoGo campaign in February for two more new sheets, this time focusing on fantasy and sci-fi scenery and basing elements for gamers to further expand the





range. We've also done a few custom sheets for other companies including Mantic who sold them as an add-on in their own Kickstarter campaigns. It's a cool range of products and something that I want to keep expanding in the future.

I'm glad you mentioned your Slayer Sword winner as I wanted to talk about that, but I'll come back to that.

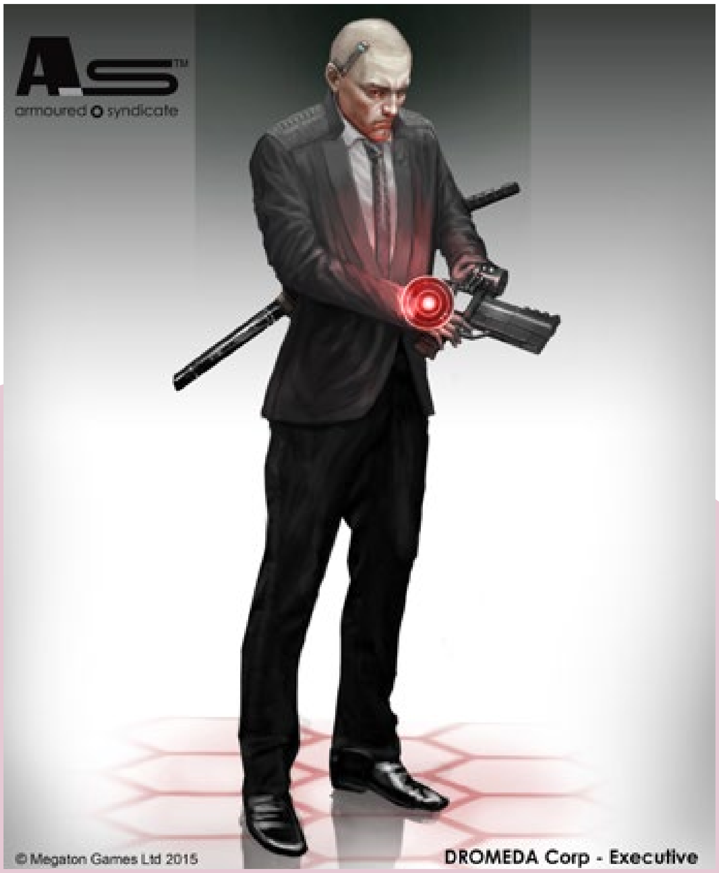
Do you intend to bring this range to Armoured Syndicate? If so, what can we expect if you have any plans as yet.

Yes…that's the simple answer. ☺ We probably will be doing a custom sheet of details that will be available with the Armoured Syndicate Kickstarter campaign. Not sure what it'll include yet…but it'd be silly not to bring the two projects together at some point.

Ok, let's talk about Armoured Syndicate. Before we go into the bit everyone wants to hear about (the miniatures), can you tell us a bit about the world and is it the intention to have a game for these miniatures?

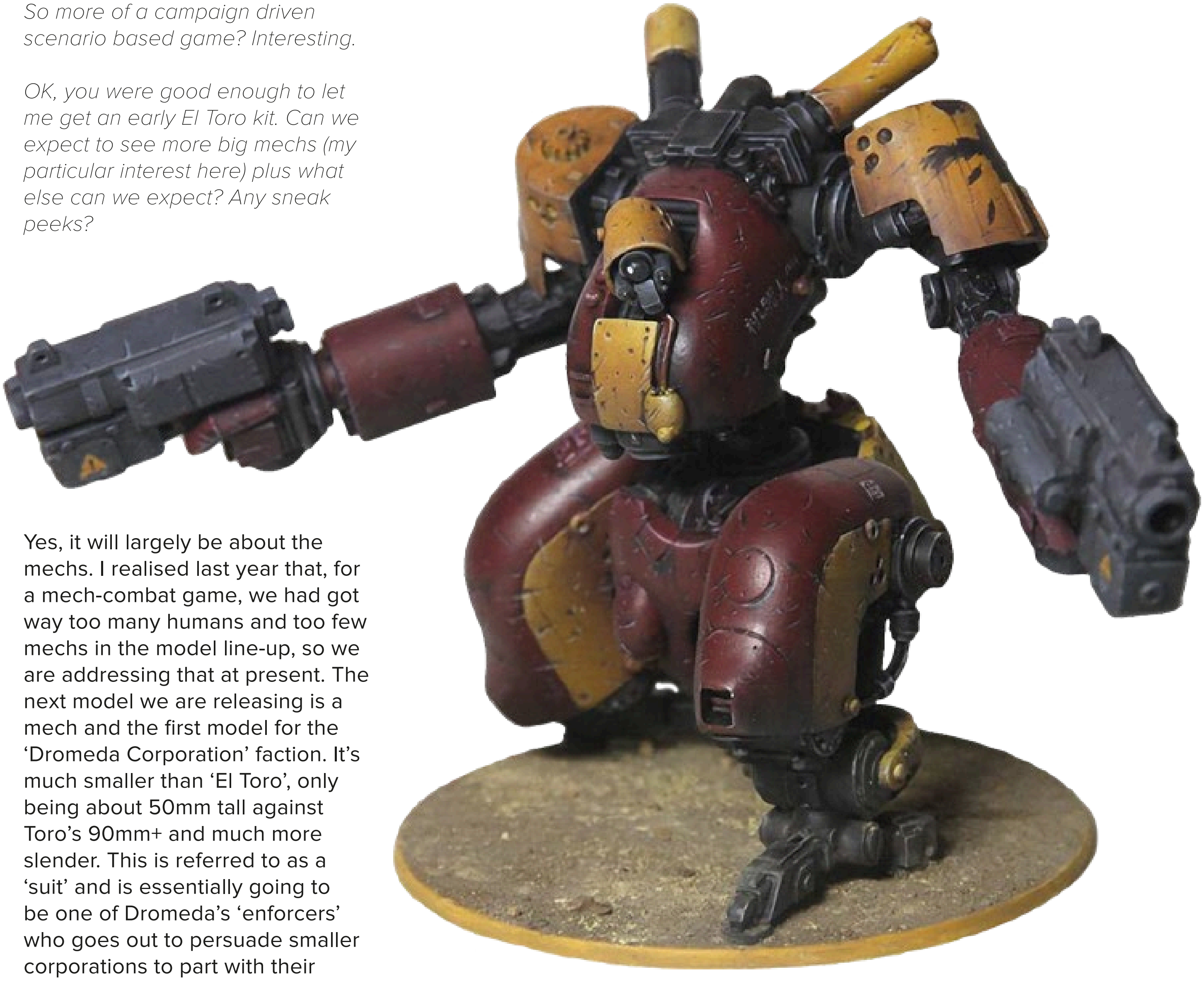
Armoured Syndicate was another one of those projects that started from an unusual origin. The name was born back in about 2004-2005 as the title for a robot fighting toy range we were looking at. At the time, it was electronic robot toys that actually fought each other, but I have always had this overwhelming need to create a back story for everything. I started writing about this dystopian future where these massive, sentient, but child-like mechs did most heavy labour. Massive corporations have seized power away from the governments and now use the mechs to fight turf wars for them in a global-warming ravaged desert wasteland. The electronic robots never happened, but the name and the back story stuck with me and I haven't stopped thinking about it ever since.

For me, creating a game universe is similar to creating a good sci-fi movie. The characters all have to have believable motivations; the story has to be believable too, grounded just sufficiently in the world we know to allow the participants to become immersed in it. In essence the Armoured Syndicate story is the classic David and Goliath tale, in more ways than one. The protagonists include the worlds largest mega-corporation with near-limitless resources and power pitted against small rag-tag bands of desert mercenaries. It is also (from a gameplay perspective) all about the seemingly small and weak influencing and defeating the physically mighty. Armoured Syndicate will be a full table top skirmish game and we intend to launch it as a complete boxed game via Kickstarter this summer. The game play is only at a very early stage of development at present, but my idea is to make it MORE than 'just another sci-fi skirmish game' where you shoot each other until someone has more models left alive than the other. From the name down, this has always been about business and I intend to carry that across to the game play, too. The idea is that you must 'invest' in the models you put on the board and risk that investment to try and win over your opponents' mechs—"speculate to accumulate", as the saying goes. There will be fighting, yes, but why destroy an enemy's assets when you could take control of them for yourself?



So more of a campaign driven scenario based game? Interesting.

OK, you were good enough to let me get an early El Toro kit. Can we expect to see more big mechs (my particular interest here) plus what else can we expect? Any sneak peeks?

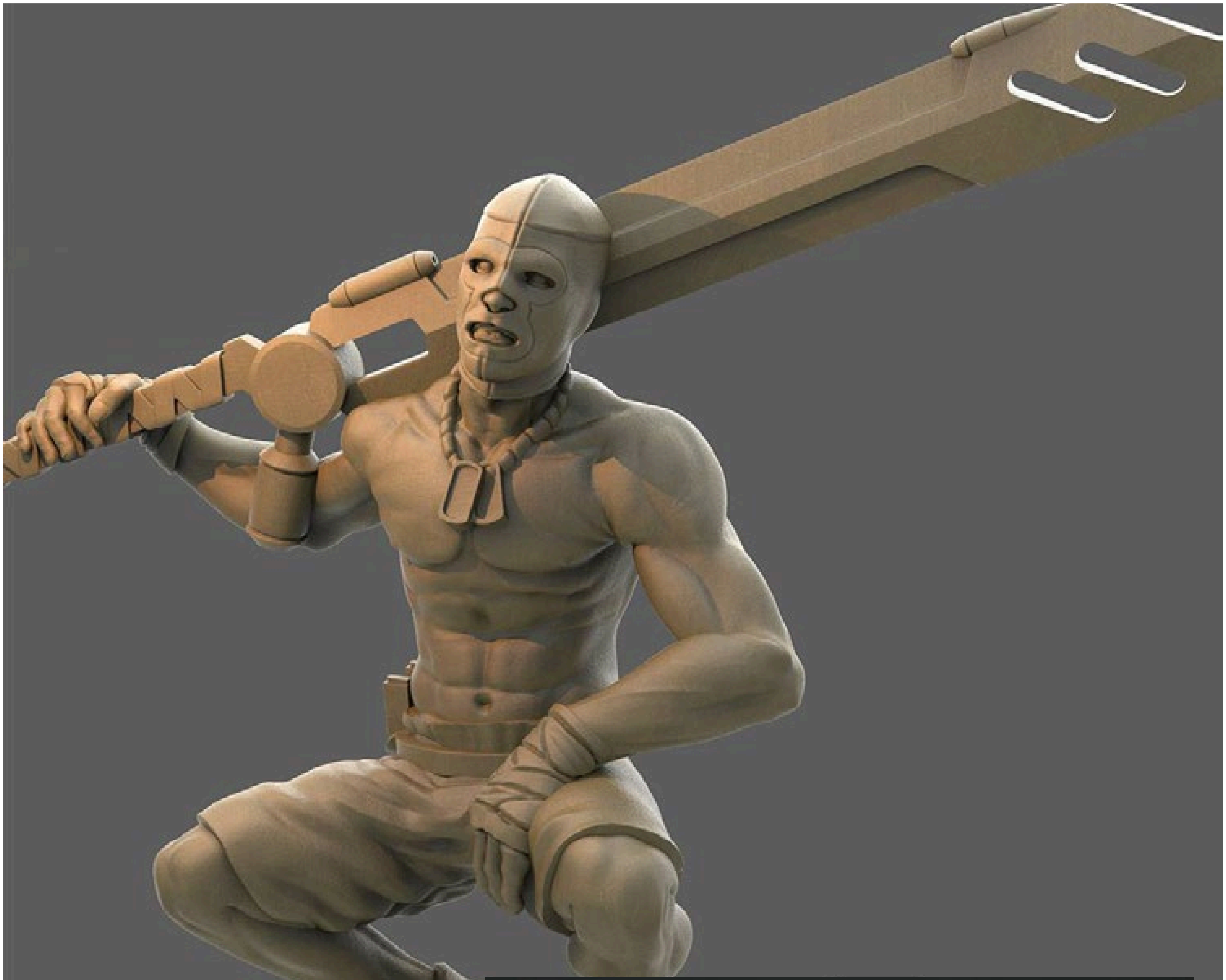


Yes, it will largely be about the mechs. I realised last year that, for a mech-combat game, we had got way too many humans and too few mechs in the model line-up, so we are addressing that at present. The next model we are releasing is a mech and the first model for the 'Dromeda Corporation' faction. It's much smaller than 'El Toro', only being about 50mm tall against Toro's 90mm+ and much more slender. This is referred to as a 'suit' and is essentially going to be one of Dromeda's 'enforcers' who goes out to persuade smaller corporations to part with their assets for a knock-down price (or risk an angry and heavily armed robot going nuts in their office). We also have the 'Executives' coming shortly. These are Dromeda's human commanders, their elite, trained in many combat disciplines and with hard-wired implants that allow them to take control of nearby Dromeda hardware and control it with their mind alone. The mechs are just going to keep coming after that...we have plans for a total of 7 mechanical characters in the line-up by the time we hit Kickstarter, from small service droids to large mining mechs. El Toro is going to be at the top end in terms of size, unless the campaign does VERY well and we get to create the massive 'Fortius' quarry mech we wanted to do, which would be about a 140mm or so tall model.

That's what I wanted to hear, more mechs. That should please the armour guys out there, too, as they can go nuts with their weathering techniques I love seeing and reading about.

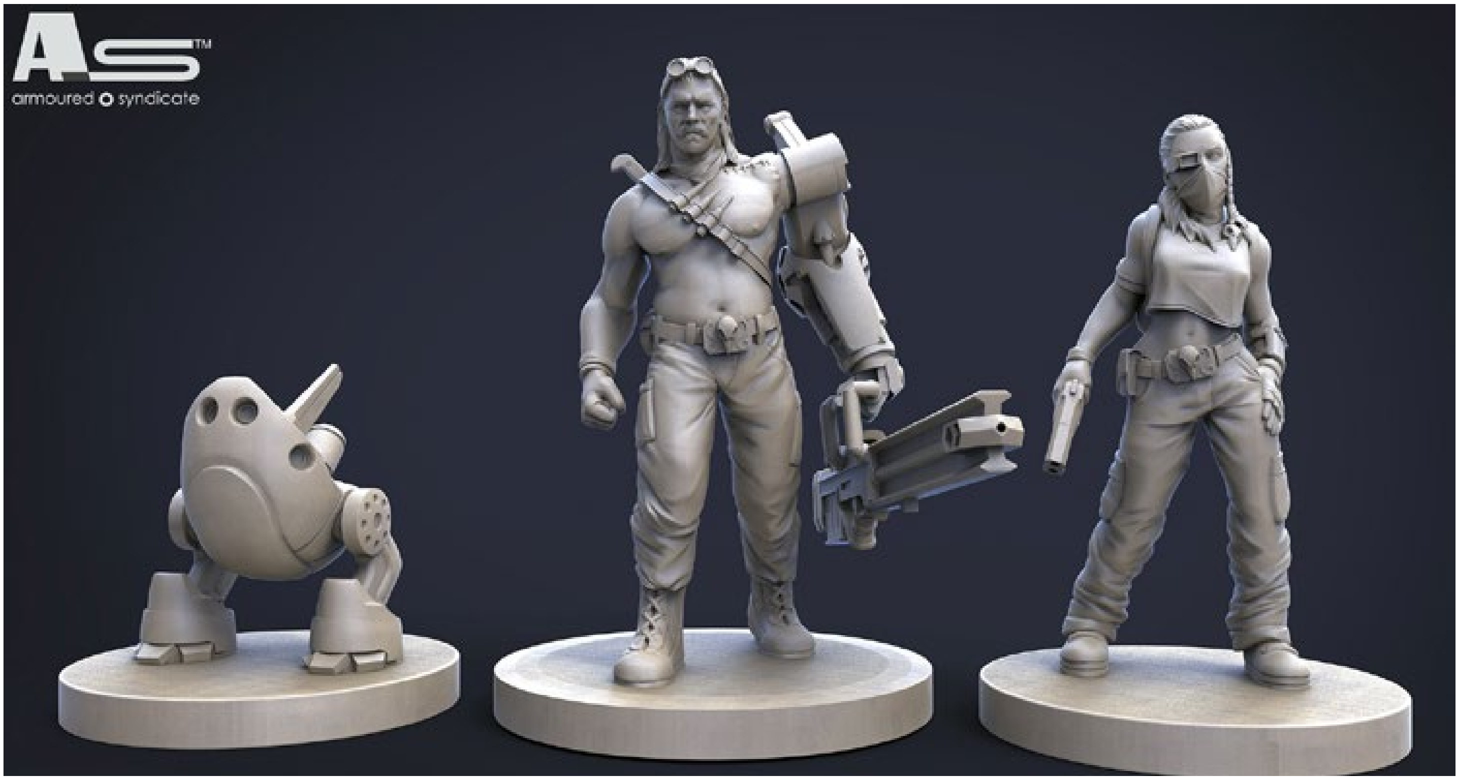
So let's look at the miniatures in more detail. As it stands, you have 3 humanoids and 2 robot mechs, the aforementioned El Toro and one who accompanies the human female Maria from the faction Cuervos, Jose from Cuervos and Loco also from Cuervos. Tell us a bit more about these guys for our readers (I will be doing a full unboxing of all 4 and El Toro next issue).

Yeah, we decided to kick the range off with the 'Cuervos Muertos' mercenary gang (the 'dead crows') as they seemed the best stand-alone miniatures that would grab people's attention. The Armoured Syndicate game is based in the western US and down towards Mexico, so there was always going to be a lot of Latin influence. The idea behind the gang was that they were kind of a slightly less honourable (and more Mexican) version of the A-Team...guns-for-hire that could be bought by any faction



AS™
armoured syndicate

or act as a stand-alone faction in their own right. They are all characters who are running away from something, don't want to be found and have abandoned their former lives for the mercenary life (hence the gang's name). Maria (and her little pal 'Chico') was our first model. I was SO lucky to find such a great sculptor in Tom Lishman; he has been able to work from some pretty rough sketches provided by me and create some really characterful



models. Maria is an ex-power plant worker whose plant was attacked by Dromeda Corp and she barely escaped with her life and her trusty service droid. She is out for revenge against the corporations. I wanted her to have a sort of Mexican street-gang vibe to her, with baggy trousers and attitude. The detail that Tom (and our moulding company) have managed to get in there, down to the crow skulls at the end of her braids, is just unbelievable.

Jose was miniature number two. He was unashamedly based on the actor Danny Trejo (how can we have a Mexican gang and NOT have Danny Trejo in it?!) and is a big ex-military sniper who lost an arm to a fight with a mech and has had it replaced with a massive mechanical one that allows him to shoulder a huge anti-tank rifle that works well at bringing down robots. ‘El Loco’ was our latest human figure. If ‘Cuervos Muertos’ is the A-team, then he’s Mad Murdoch. An ex-special forces operative with a shady past who was discharged on psychological grounds and now runs around the desert half naked in a Mexican wrestling mask taking down corporation mechs with a massive industrial plasma-cutting blade.

With all these figures, the key has been getting a load of relevant detail and backstory into the sculpt that a lot of people won’t even notice at first. Loco has a set of dog-tags round his neck and a one-eyed teddy bear called Blinky stuffed in the back of his belt, Jose and Loco both carry EMP (Electro-Magnetic Pulse) weapons, only effective against electronic targets. It is all coming back to the reason the human characters are there in the game...to try and control or, if necessary, take down the opponent’s mechanical characters.

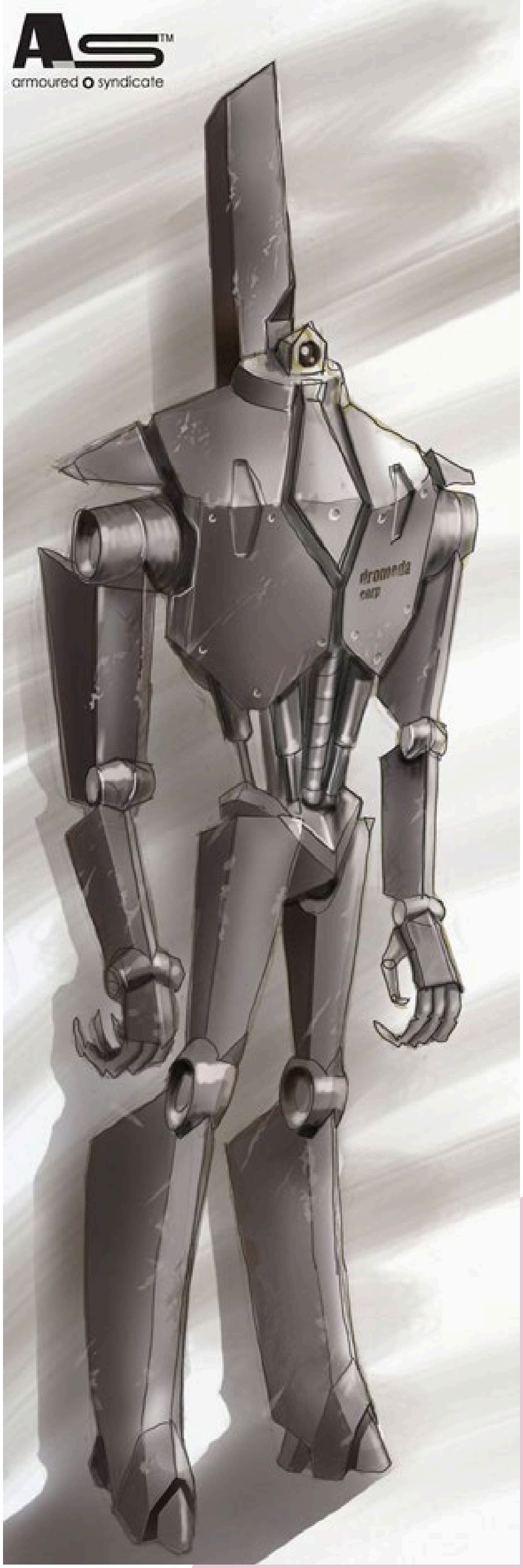
Of course, we also have ‘El Toro’ (The Bull) who is Cuervos Muertos’ hired muscle. Toro is an old Chinese military mech, effectively a walking tank which the gang ‘adopted’ and repaired. Toro is the only hand-sculpted model in the range (everything else is digitally sculpted) and was created for us by a friend and hero of mine, Fil Dunn. I’ve admired Fil’s work in mech-design for many years. We met at a miniature painting event we were both teaching at a few years back and I asked if he might be interested in working together on a mech combat game I had in mind. Toro is actually a custom variant of Fil’s ‘Mako’ mech that he also already sells in other variants. It’s proven to be a VERY expensive model to manufacture, but he’s SO cool he’s well worth it.

We’ve also ended up releasing a 2-pack of alternative versions of ‘Chico’ because the little droid was proving so popular and lots of people had asked us if they could buy him as a stand-alone figure.

Wow, lots of things in the making. I have to say I love that little mech, lots of character in such a tiny model.

So can we expect to see you at Salute with some new stuff this year for Armoured Syndicate?

What do you have planned? Go on you can tell me, I’ll keep it to myself. ☺



We launched the first couple of Armoured Syndicate miniatures at Salute last year. It's a big show for us and we really want to make a splash this year, as we will be less than two months away from the Kickstarter going live at that stage. The plan is to go with a themed stand; we are hoping to make the whole thing look like a desert shack...we are also hoping to have some characters in costume there as well. Although that kind of 'theatrical' show presence is becoming the norm at US games shows, it seems no one is doing it yet in the UK...we want to change that. The Armoured Syndicate project is all about engaging people with the story, making them WANT to get involved and find out more. The other way we're doing that will be a short graphic-novel styled comic strip telling a story in the Armoured Syndicate universe and introducing some of the characters. We hope to have the first few pages on show at Salute and will then be releasing an extra page each week or two up until the Kickstarter goes live. It's going to be awesome.

Sounds interesting. I'll be certain to stop by at Salute to check it all out.

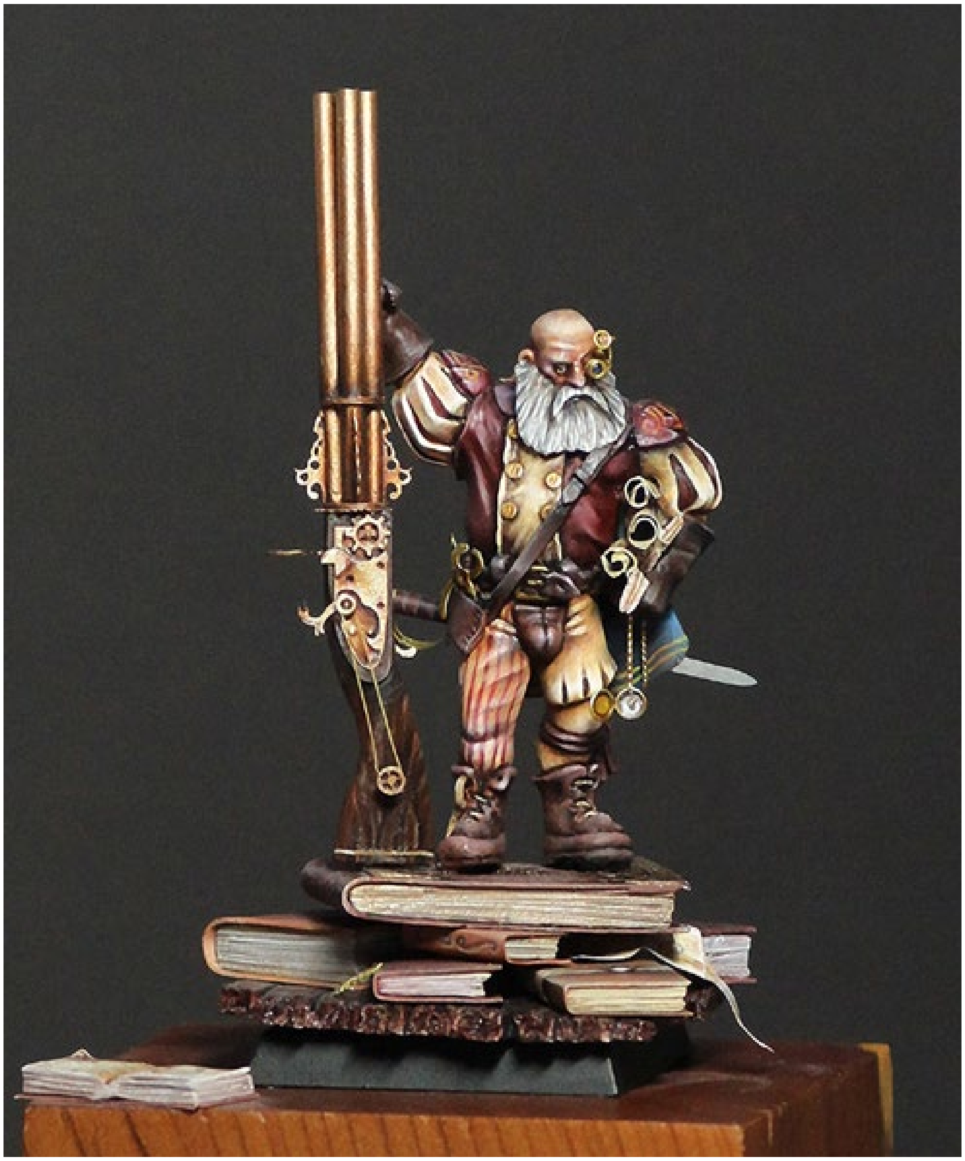
Ok winding down, I really want to look at part of your history, The Clockmaker. I remember seeing him and was very taken aback as I thought he was excellent and it turned out I had a keen eye, as not long after he went on to give you a Slayer Sword. Can you give us some information on him, such as the concept, ideas, how you went about building, painting him and ultimately can you remember how you felt standing there with the sword?

I remember that day vividly. I had pretty much been focused on painting competitions for about three years at that stage, so I was hyped and focused to the point of near-insanity by that stage. I had been building up this almost formulaic approach to what is needed to win in Golden Demon and The Clockmaker was, I guess, the final act of me putting that into practise. I never had any intention to specifically try and win the sword, I had just gone in to try and win a demon in one of the 'single miniature' categories, which I considered the hardest to take a prize in. The Clockmaker, like a lot of my competition entries, started out as a vision, an idea of a character in my head inspired by some artwork in a fantasy illustration book. I spent more time making and painting that figure than I had on any other model before or since. I believe there was over 100 hours of work in that model by the time it was finished which, for a 32mm human size figure, is a crazy amount. I just wanted the model to tell a story. It had to have freehand on it, it had to have a subtle and well thought-out colour scheme, it had to have incredible levels of detail in both the modelling and the painting and it had to have 'cookies', little details you only notice when you look REALLY closely that help to give more of a story to the piece. The model was about 50% made from plastic Empire parts and 50% scratch built. The torso, cape and jacket were all sculpted by me. Of course, the photo-etch details were also designed and created by me; the arms, legs and head were the only parts from existing figures.

I was at the event with a few friends (my painting buddies who I'd been on this crusade with me for the last three years) and

I remember coming back to the Golden Demon cabinets with them to see if any of us had won anything early afternoon, to find that we had. Between us, we won quite a bit and we were all excited beyond belief; I saw that one of my other entries was on the winner's shelf, but The Clockmaker had vanished. I remember asking one of the staff where my model had gone and he just smiled and pointed at the judging table in the middle of the cabinets where the judges were pouring over about ten models in intense detail. I realised then that it must have won gold in its category and was therefore in the judging for the Slayer Sword...that was literally the first moment that the thought even entered my mind that I could potentially win the sword.

I stood with a couple of my buddies and watched the judging. I don't know why, it was one of those slow-motion car-crash sort of experiences where the rest of the world sort of fades out. I distinctly remember them moving all the models away one by one until just mine and one other were left at the front, then Alan Merrett picked up mine, looked at the judge next to him, they nodded at each other in agreement and I have a vague recollection of letting out a very girly scream and actually having to sit down on the floor very suddenly. I couldn't really believe it...I had sort of lost the power of speech, so my friend Robin went and asked one of the judges to 'off the record' confirm it had taken the sword, which he did. Actually getting the sword was a bit of a blur. I didn't really come back to reality for a couple of days afterwards, it was like having been fighting an intense and all-consuming battle alongside your friends for three years and suddenly and unexpectedly being victorious. I had achieved everything I wanted to and more. It was initially just euphoria, then I guess I realised I had done what I set out to do and the challenge had sort of gone. I haven't done anywhere near as much painting since then, which is a pity. I guess now, my creative outlets are creating figures with stories behind them for the company rather than for myself. It's the same process to a large extent and requires the same skills. One day I might go back and have another stab at it and see if I can be one of those rare few who has more than one sword hanging above their painting desk!



Well I hope any of our sword winning budding readers can follow some of that...

Thank you, Ben for letting us into your little world and telling us about Megaton Games.

I, for one, have certainly found out some very interesting stuff and the miniatures that I have in hand look great.

If you want to check out any of Ben's products you can find them at:

Armoured Syndicate

Mechabrick

Etch-Master

Megaton Games homepage

STEAM PUNK

Runs Like Clockwork

Tickets and full details are now available from our website/facebook page at www.salute.com

The price of a ticket is £12.00 via eticket or, on the day, £20.00 (cash only) on the door.
Again this year there will be several 'golden ticket' prizes for lucky advance eticket holders only.
Full details at www.salute.co.uk
Under 16s free with a paying adult.
Please note: there is no bring and buy at Salute 2016.

SALUTE 2016

Presented by the South London Warlords, Salute 2016 is the biggest independent one-day wargaming and gaming event in the UK. Once again, we have a huge number of international and UK traders attending the show at ExCel London as well as plenty of demonstration and participation games to enjoy. We will, of course, be running our renowned painting competition on the day.

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PUTTY & PAINT

Jarl

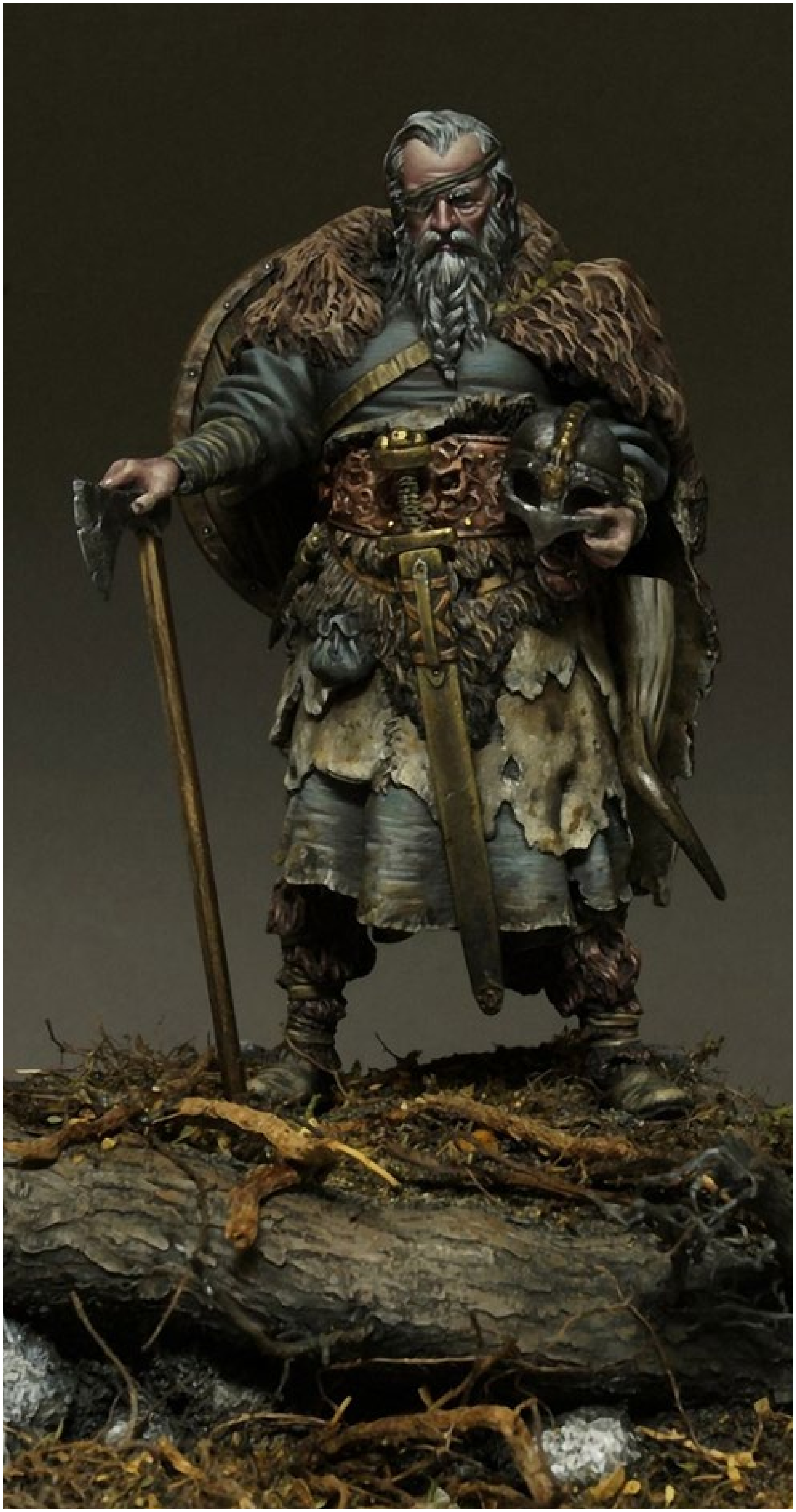
by SergeyPopovichenko

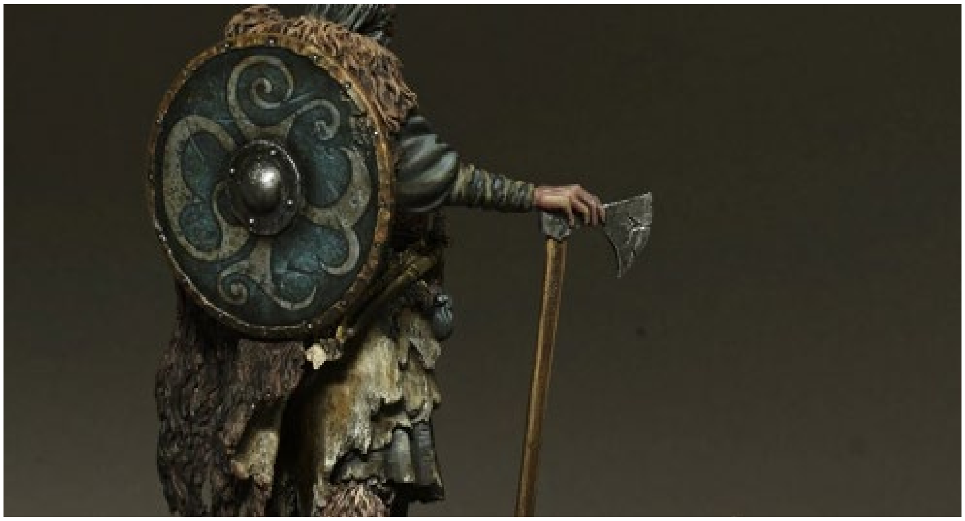
PRO

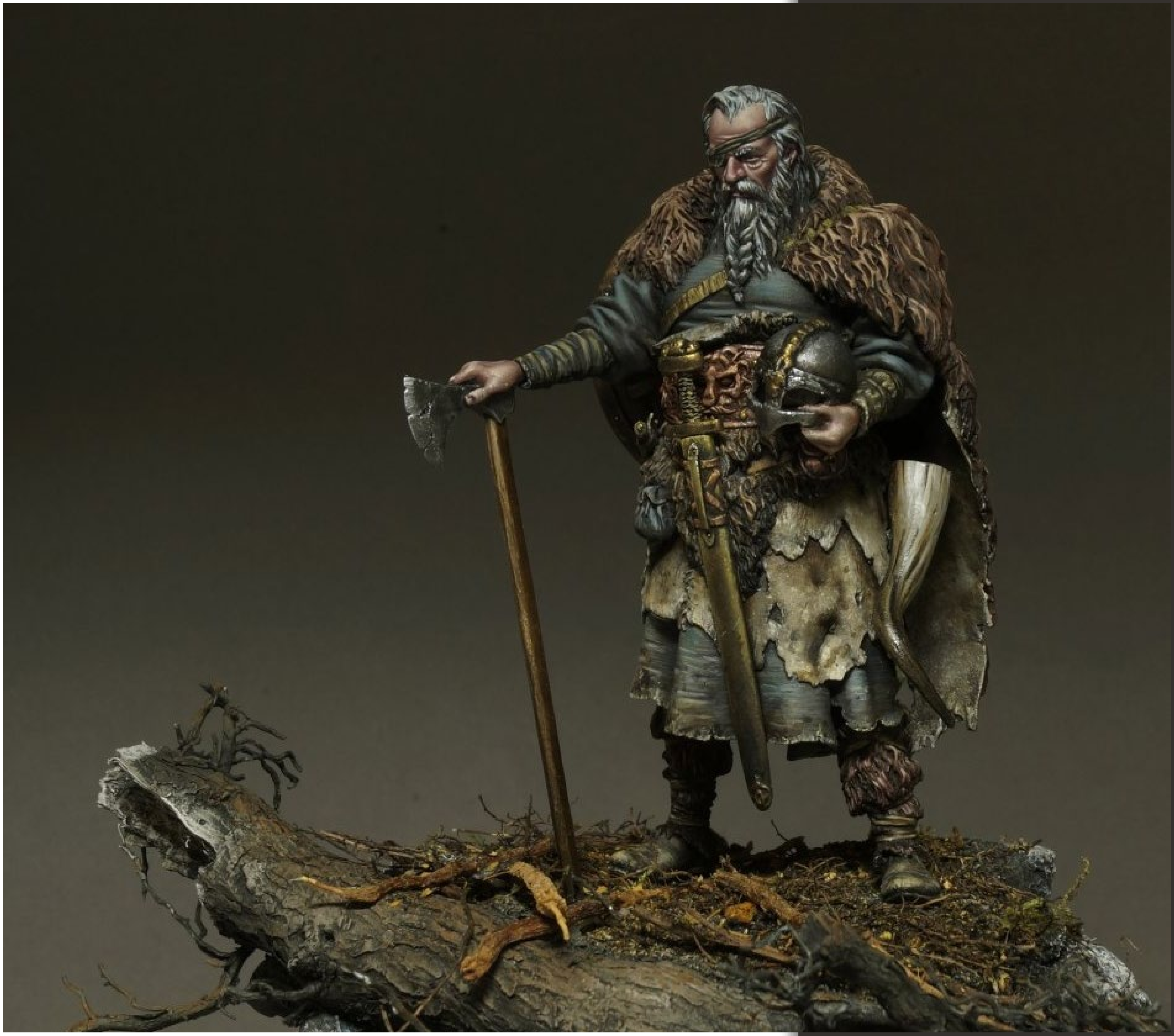
This issue I bring you a great figure from a famous sculptor and master of miniatures Yuri Serebryakov (Russia). Producer Masterclass (Italy). Figure is cast in metal. Boxart by myself.

The figurine that represents a northerner warrior, is executed in a realistic manner but is a bit fantasy-oriented. However, the sculpture is amazing. Yuri's sculpting creates a remarkable and courageously hard images. Nordic warrior in skins and furs – is one of his favourite subjects. This is my favourite of his characters and I think the best suited colours for it are muted tones which will only accentuate the image created by sculptor.

The painting is made in my traditional technique — acrylic and oil with the base supplemented by a variety of natural materials. In the near future you can expect a full article in Figure Painter Magazine about working with this figure.







& PUTTY PAINT

Commodore Borgossa

by David Soper "Sproket"

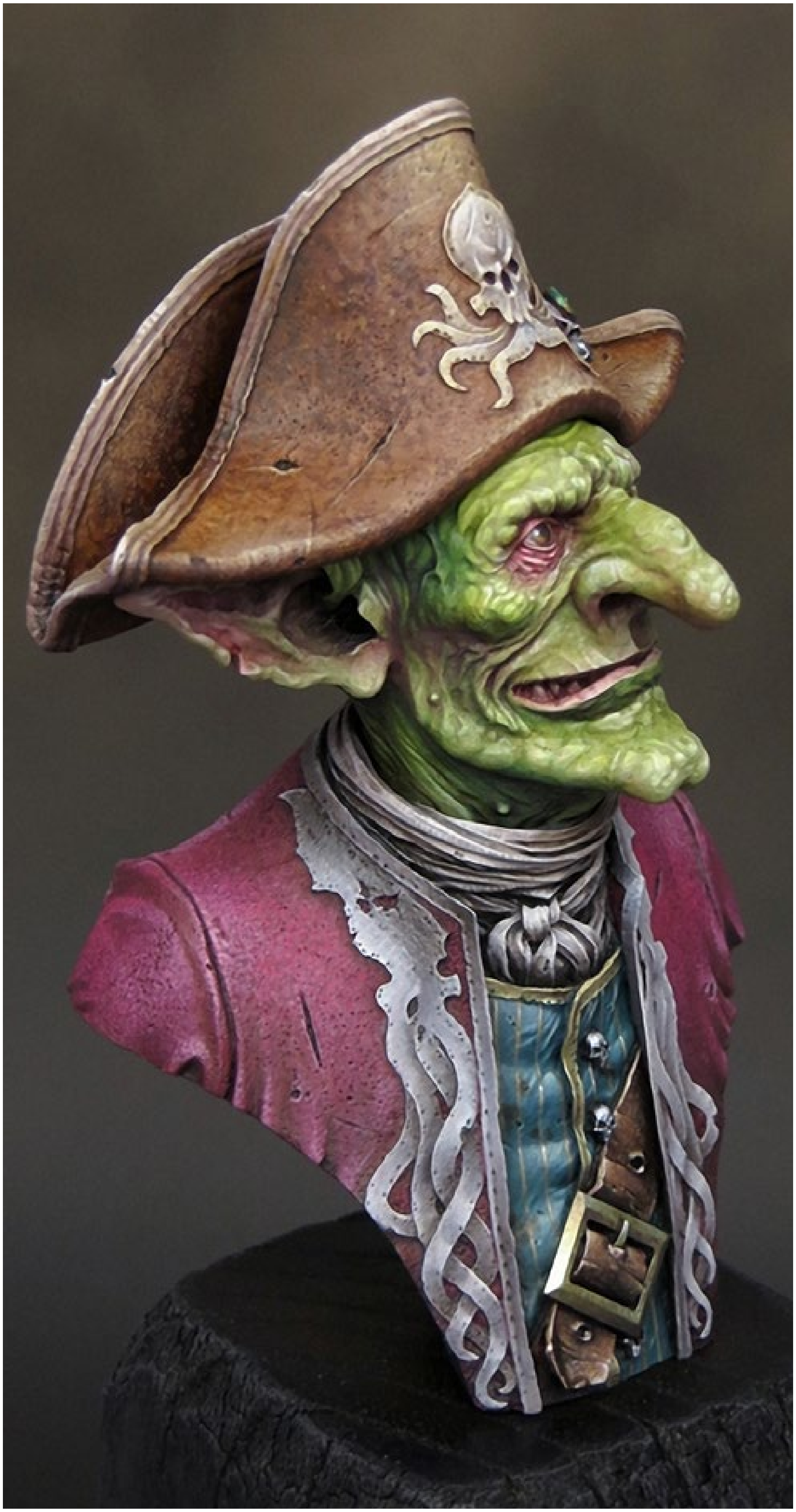
Website

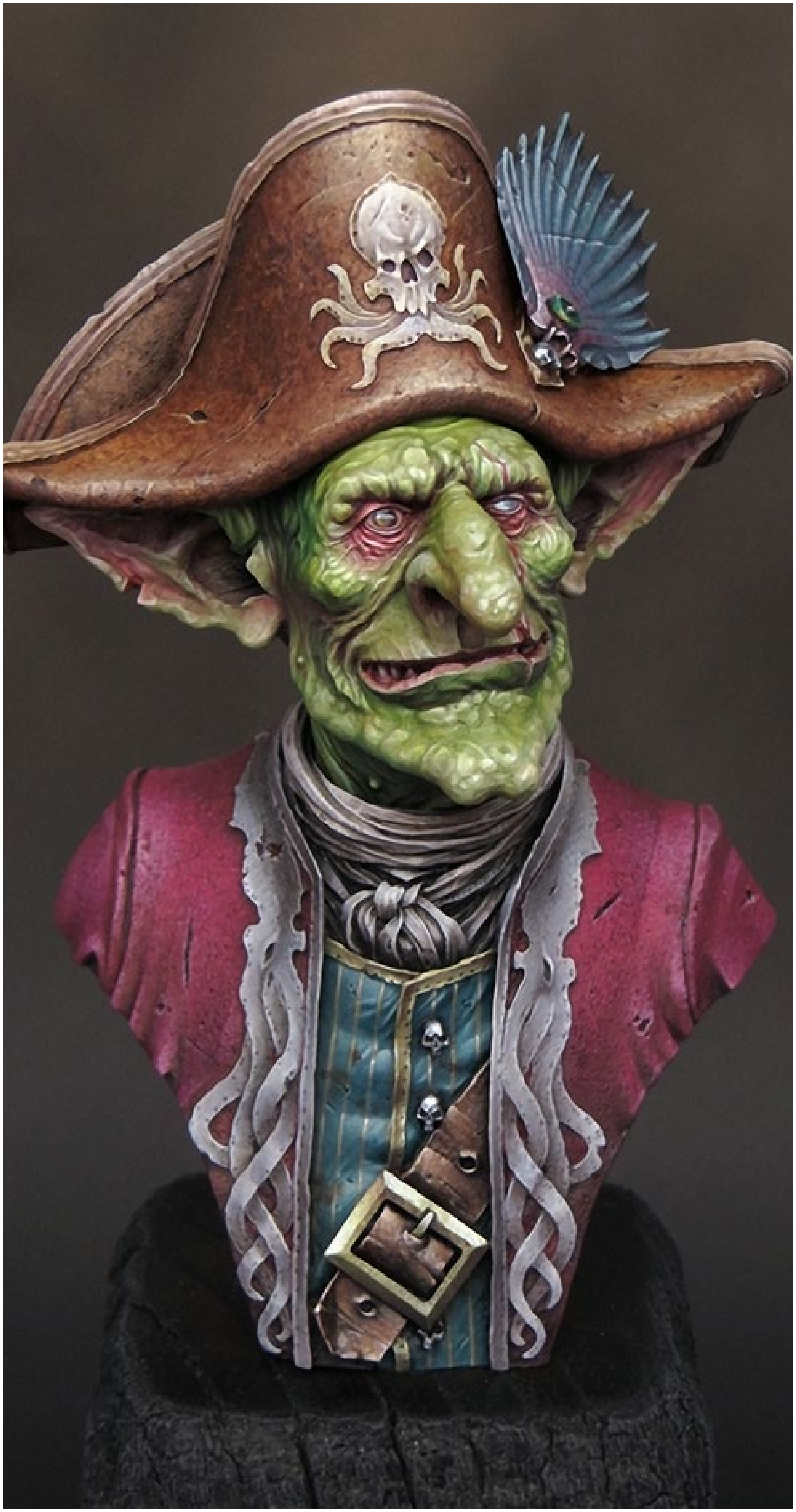
Commodore Borgossa is only my second proper attempt at painting a bust and as such posed a stimulating set of challenges. For the most part these came about as a result of the shift in scale, up from 28mm miniatures.

Although I was pleased with my earlier attempt at painting a bust there were lessons to be learned from the experience. Broadly speaking I paint miniatures in a clean and 'cartoony' style, but I learned the hard way that this was less appropriate for larger scales projects. Seeing my first painted bust displayed at both Euro Militaire and Salute, I was stuck by how out of place it looked. I don't believe in painting something a certain way just because it's in vogue, and everyone else is doing it that way but, to put it bluntly, my bust looked like a toy next to the others!

For my second bust I decided to set myself the goal of achieving a more realistic result. To do this I needed to pay especially close attention to my use of saturation, contrast and texture.

As someone whose instincts run towards a more colourful approach, I'm constantly surprised by just how far you can push the desaturation of your colours without compromising the colourfulness of your work. One example of this is the 'gold' decoration on





Borgossa's waistcoat. The effect is achieved with the use of just three colours (grey, yellow ochre and ivory) but grey is the most used colour by a wide margin!

Painting the textures on Borgossa was the single most enjoyable part of the project. The sculpt itself features a range of textures that are enhanced and further complemented with the application of painted effects.

The textures on Borgossa's costume were painted with a combination of several basic techniques. I daubed and stippled paint with brushes and sponges and then refined the effect with glazing and highlights.

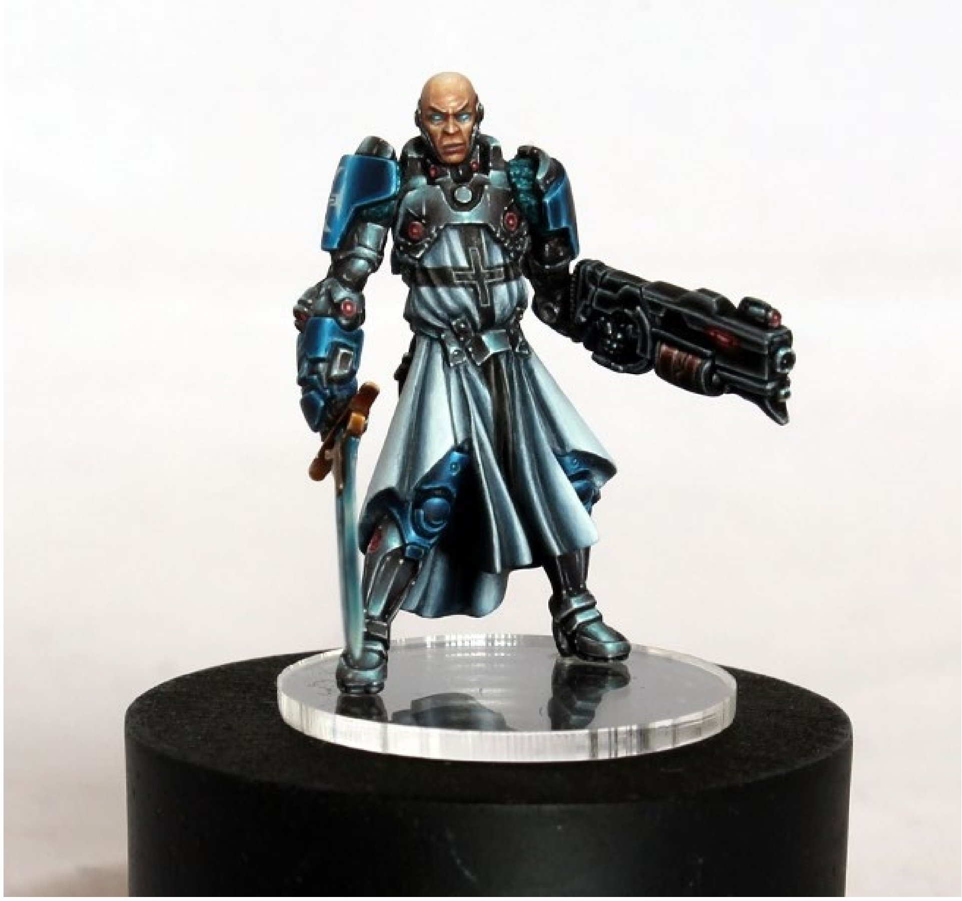
I'm extremely pleased with how my paint job on Borgossa turned out. This project has opened the door on an aspect of the hobby that I'm eager to explore further and develop. After the best part of thirty-five years painting miniatures, it seems that old dogs can learn new tricks!

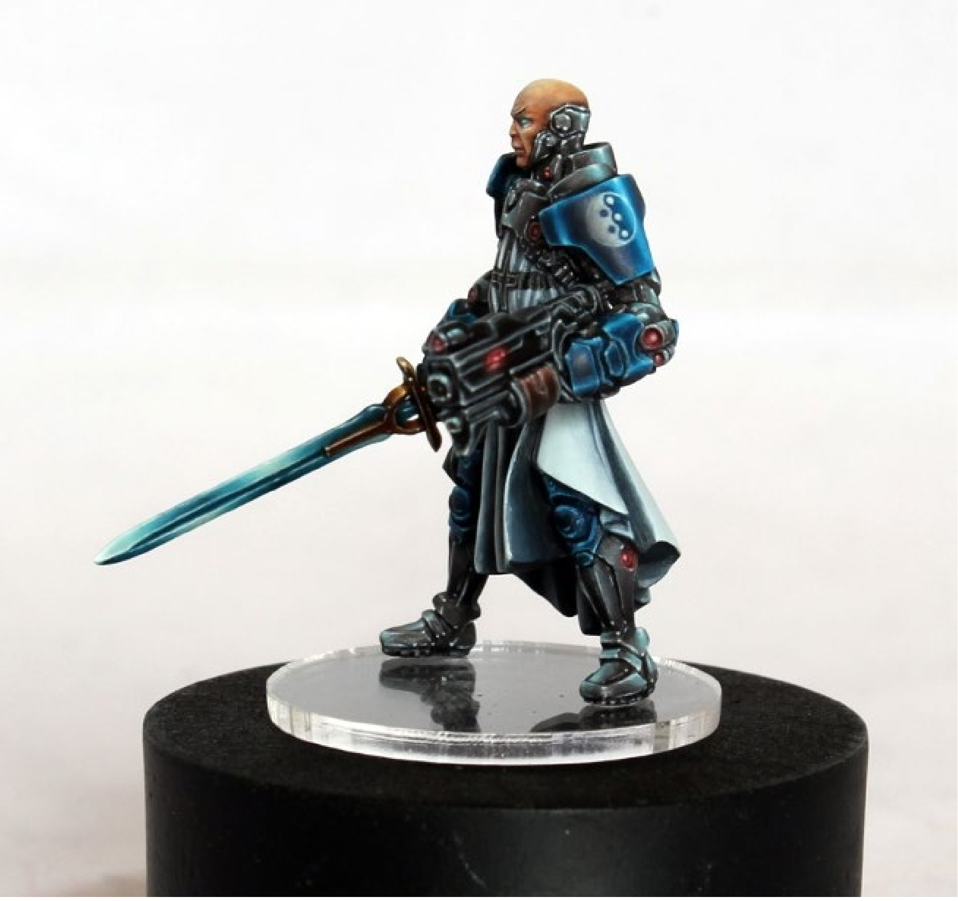
PUTTY & PAINT

Father-Officer Gabriele De Fersen

by Gareth Nicholas (glazed over)

An Infinity miniature that I've had lying around for years. A challenging piece as it's so small but great fun to paint!





Unboxing

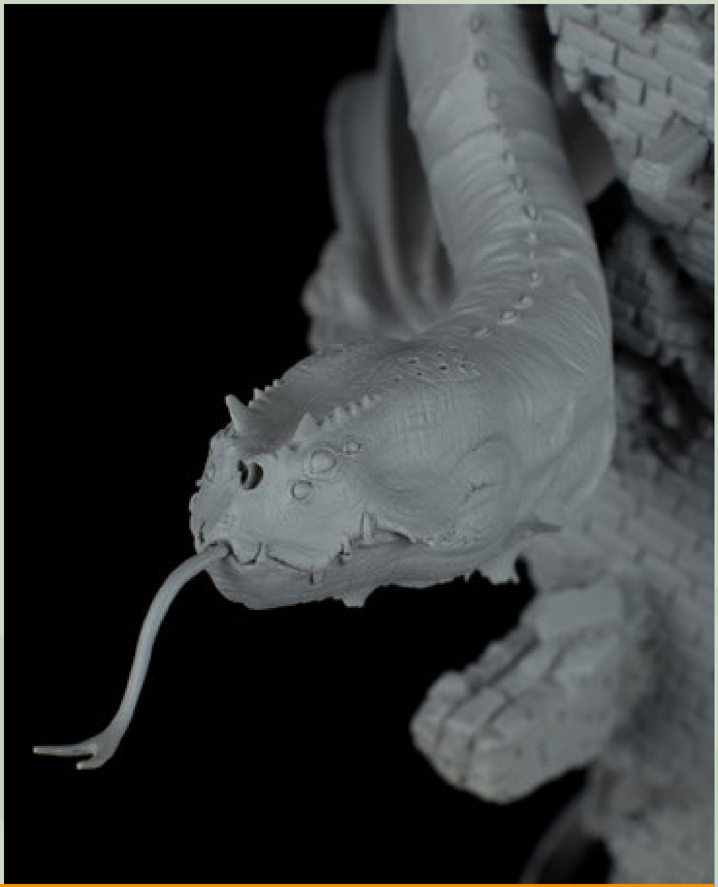
by Marta Ślusarska

Details

Price:	€199
Size:	280mm high
Material:	Resin

Available from

KarolRudykArt



Gorthang, the Swamp Master

WWW.KAROLRUDYKART.COM

Today I have something rather atypical for me…a dragon, but what's rather typical for me…an atypical dragon. ☺

It has only two legs, so technically it's a wyvern, not a dragon, but not everyone has to be such a geek to see the difference. In the name of simplicity and for the purpose of this review, let's stay with the term 'dragon'.

OK, so the dragon, named by its creator Karol Rudyk, 'Gorthang the Swamp Master' is not something we usually picture when we hear the term dragon. A majestic beast with a lot of spikes on its rather pointy head, with a lot of scales brings to mind heroic fantasy and…well… high elves.

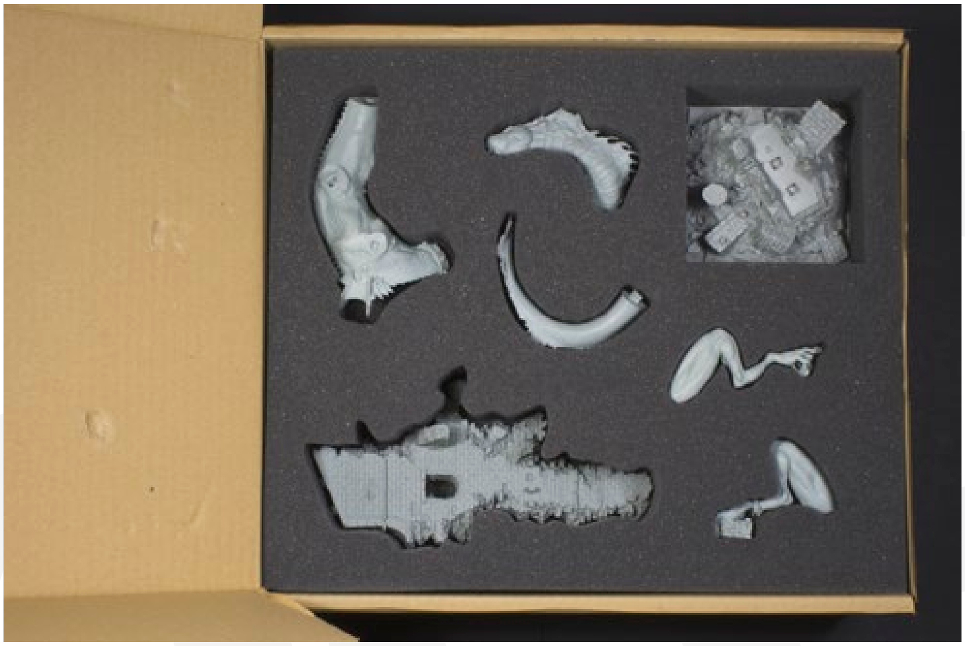
This beast's head looks more like a cross between a snake and lizard and his long neck, the way he holds his head, reminds me more of a creature that could hide in a swamp, waiting for its prey, than the typical noble dragon sleeping on a pile of treasures. It looks more like the creature that the Nazgul rode; powerful, evil and very, very deadly. Just the way I like it.

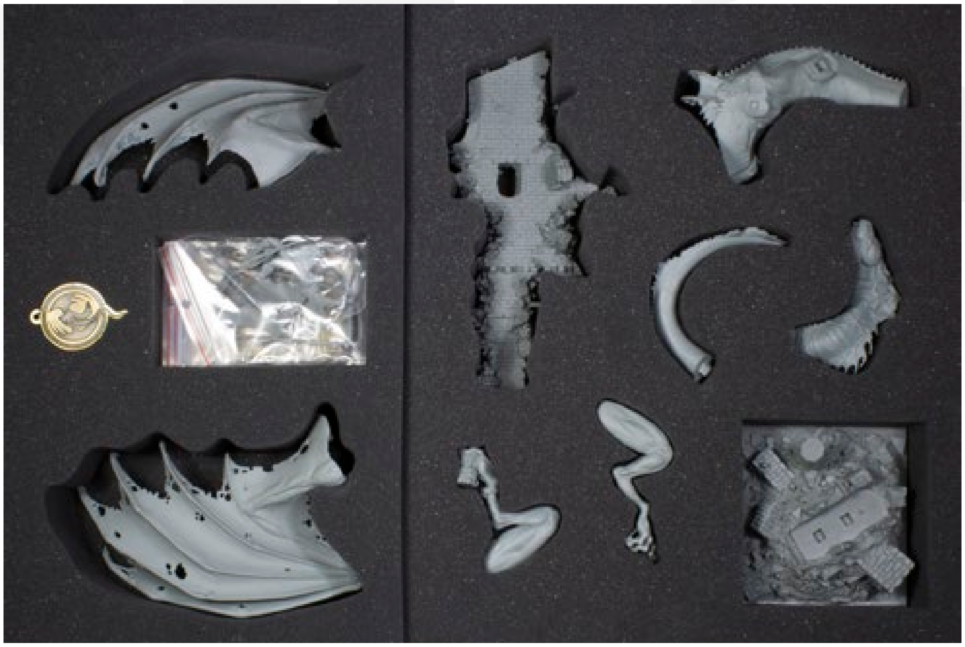
Box

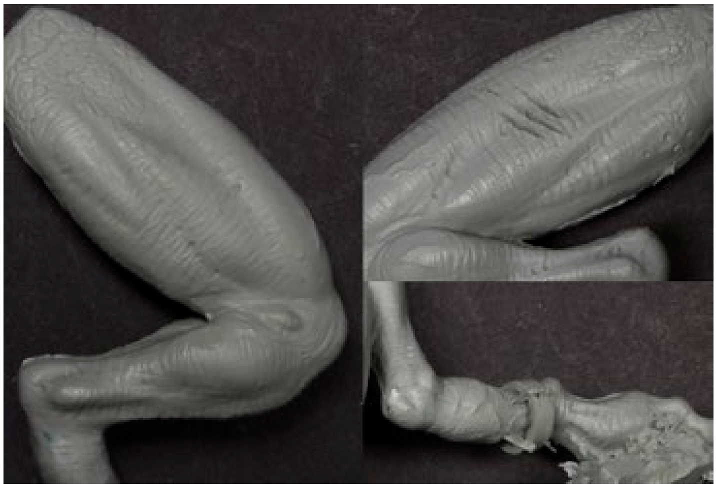
Now we're talking. After countless reviews where I complained, or at least wasn't too excited, about the security of the parts, I got in my hands something that is pretty much 'bullet proof'.

The box itself is plain cardboard, without any photos or information on it. I don't really mind that. The box is so big, I won't be mistaking it for any other model in my grey (and still boxed) army. I guess it would be nice to have a photo on it, but on the other hand it's just a box, after all. It's way too big to stack it up in the background of your WIP shots to show how many cool models do you have. ☺

Anyway, under the plain cardboard we have something that is really extra secure. Two very thick layers of foam, with laser cut shapes of the parts. Not only is it unlikely parts will get damaged with normal Royal Mail (or its counterpart in other countries) treatment, but there is zero chance that parts will break or deform by pressing each other. Of course, there is always enough force to damage the whole box and what's in it, but short of a serious car crash or an elephant sitting on it, the parts are as safe as they can be. I won't deny it makes me happy.



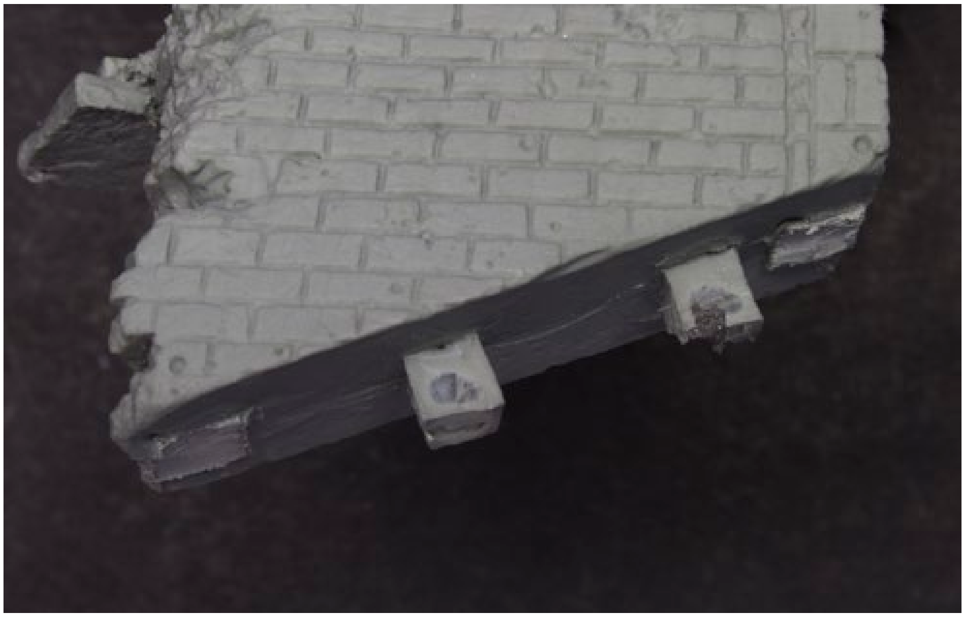


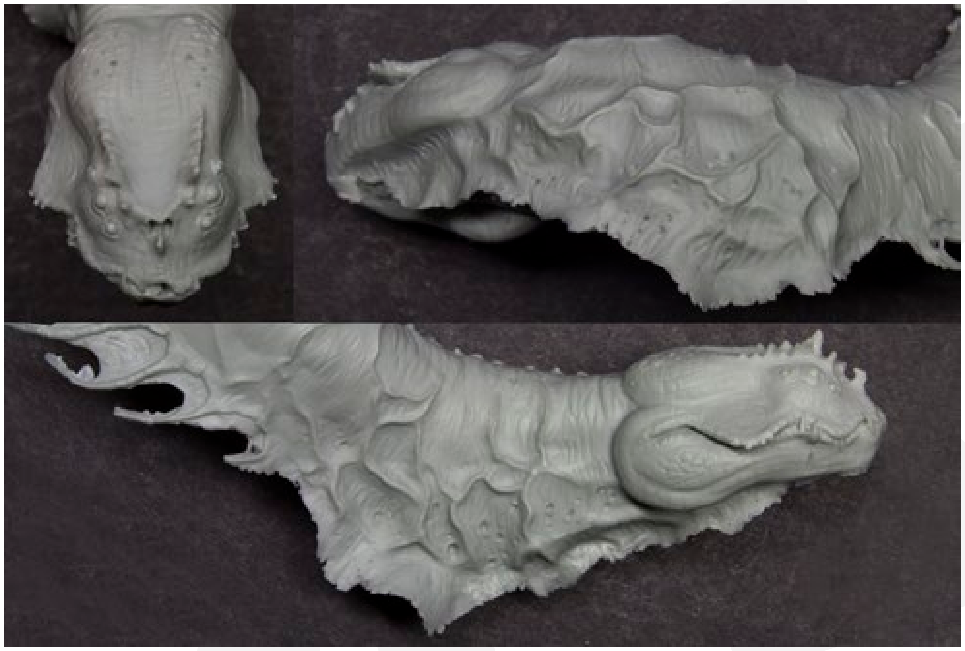


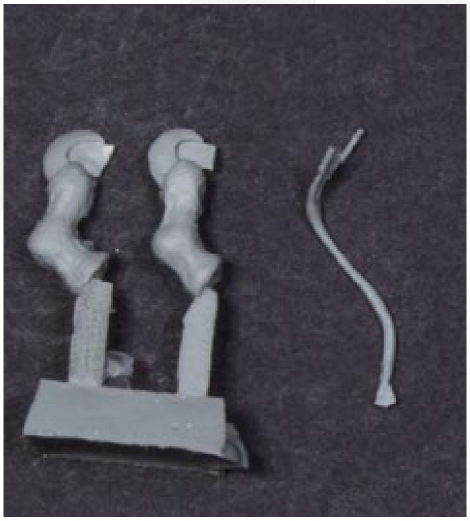
Quality of the Cast

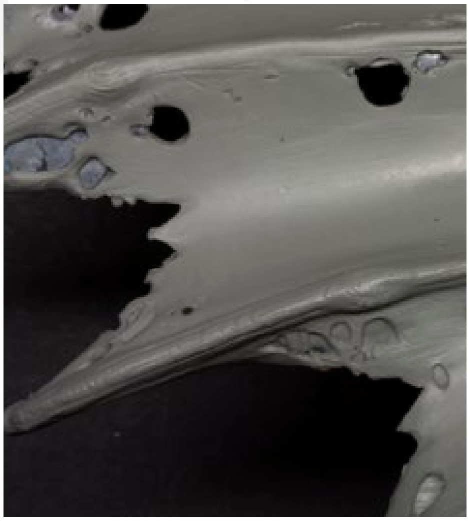
At first glance everything looks awesome. All of the surfaces are nicely defined with a lot of detail, but smooth when needed. Closer inspection shows some small issues, but to be fair, nothing major that couldn't be fixed pretty easily.

There are some small mould lines on the dragon's tail and on his legs with a bit of flash here and there, but all fairly easy to remove. A bit more work will be required when removing all the excess resin around talons, both on the dragon's feet and wings, around the saddle and the rider's weapon. I'm guessing that's been designed to be cast this way to make sure the parts are cast cor-









rectly, because there is still enough definition between parts and flash of resin to be sure what you have to remove and what is to be left. Personally, I prefer to remove some excess resin rather than to reconstruct tiny parts of the mini or fix air bubbles, so I'm ok with this. However, I think one of the wings is a bit of a different matter. As you can see in the close up photo, some of the holes in the wing are closed by a thin layer of resin. I do believe removing it won't be a problem and I know casters do this to make the process easier...casters sometimes have problems with holes.

So far I have found only two or three air bubbles, all in the pins of the ruins, so it's going to be extra easy to remove. Other than that, I don't really see any other issues with the cast.

Keeping in mind this is Karol's first commercial sculpt and such a complicated one, I feel like he did a really good job in preparing the moulds and casting.

Details and Texturing

In a piece as big as this one, the details and textures (or lack of them for that matter), can make or break the piece. If you have a huge miniature with only flat, smooth surfaces, you can of course add some interest by doing freehand textures and ornaments, but for me it's always better if some of the textures and little details are sculpted into the model. I can always add more if I feel like it, but seeing what the sculptor did helps me to work with his vision of the miniature, not against it.

In the case of Gorthang there is plenty going on, both on the dragon and base. Every single element is nicely detailed, giving a really nice rich finish to the piece. On the close up photos you can see how many different textures and little details there are on the body

of the dragon, how detailed the sculpt is of the fallen tower. The only smooth parts are the wing's membranes, contrasted with nice skin texture and veins on the skin covering the wing's bones.

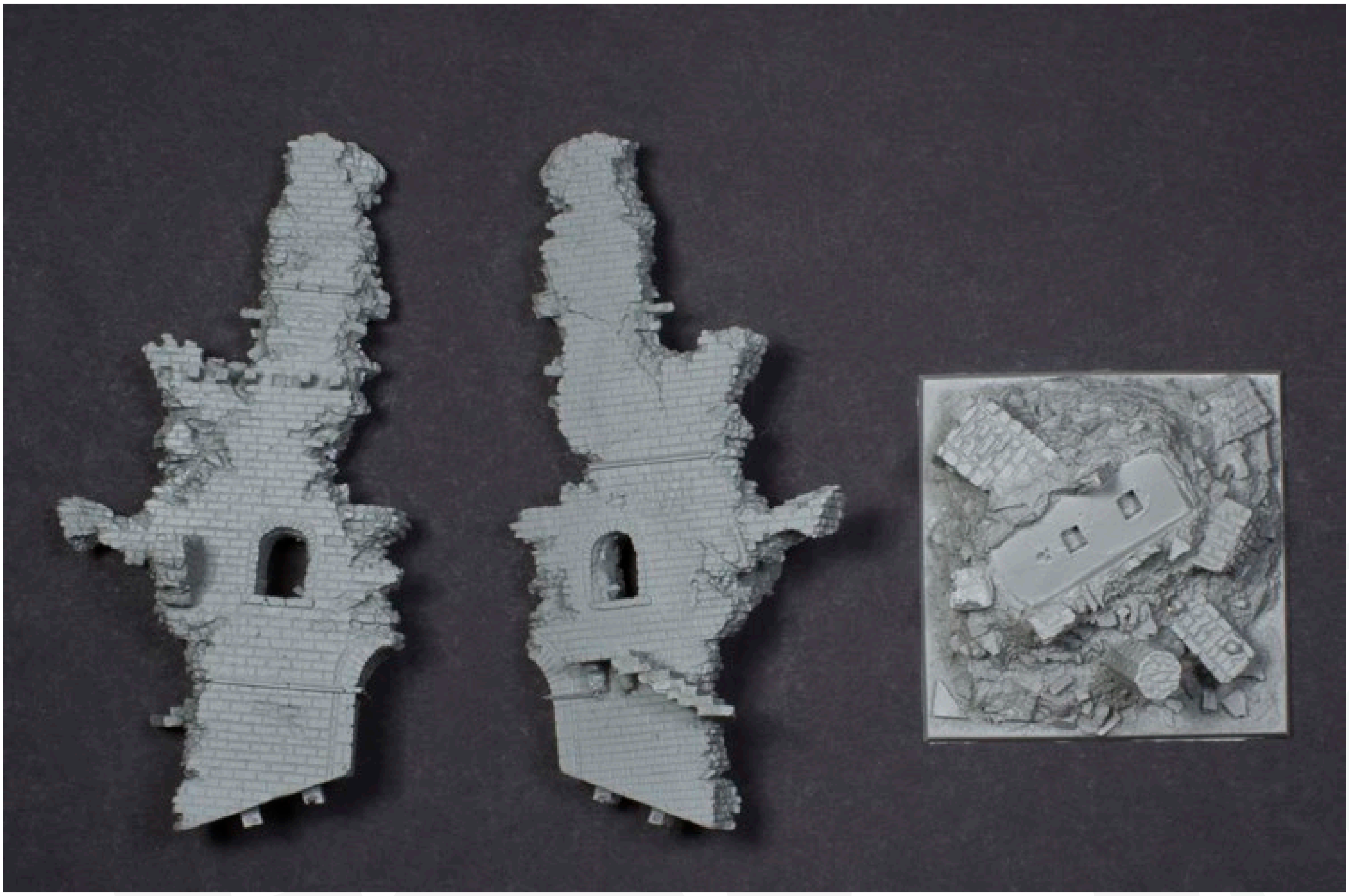
The rider is less detailed as well, but first of all he's pretty small compared to the dragon and ruins and he's bare chested, with his flesh mostly smooth. You can, of course, add some tattoos and scars, but I'm not sure if that wouldn't be too much and he would disappear in the complexity of the whole piece. I don't know, really. I guess I'll be painting him at the end with everything else more or less done, so I can decide exactly how to make him stand out.

Assembly

I get the feeling it might turn out to be tricky. The miniature is pretty complex, divided in many parts, with the tail wrapped around the ruins and 'claws' on top of his wings clinging to the wall. To be frank, I'm not quite sure how to approach the whole thing. Should I assembly as much as I can or paint it in parts?

From the technical point of view, all the parts seems to fit together rather nicely. Of course, there will be some work involved, especially to make the joints on the body look seamless. Positioning the dragon might require some slight bending to make sure he hugs the ruins as he should, but it's nothing you wouldn't expect from such a complicated piece.

One thing I have noticed, though, is that the ruins fit into the base rather loosely; there are some gaps between

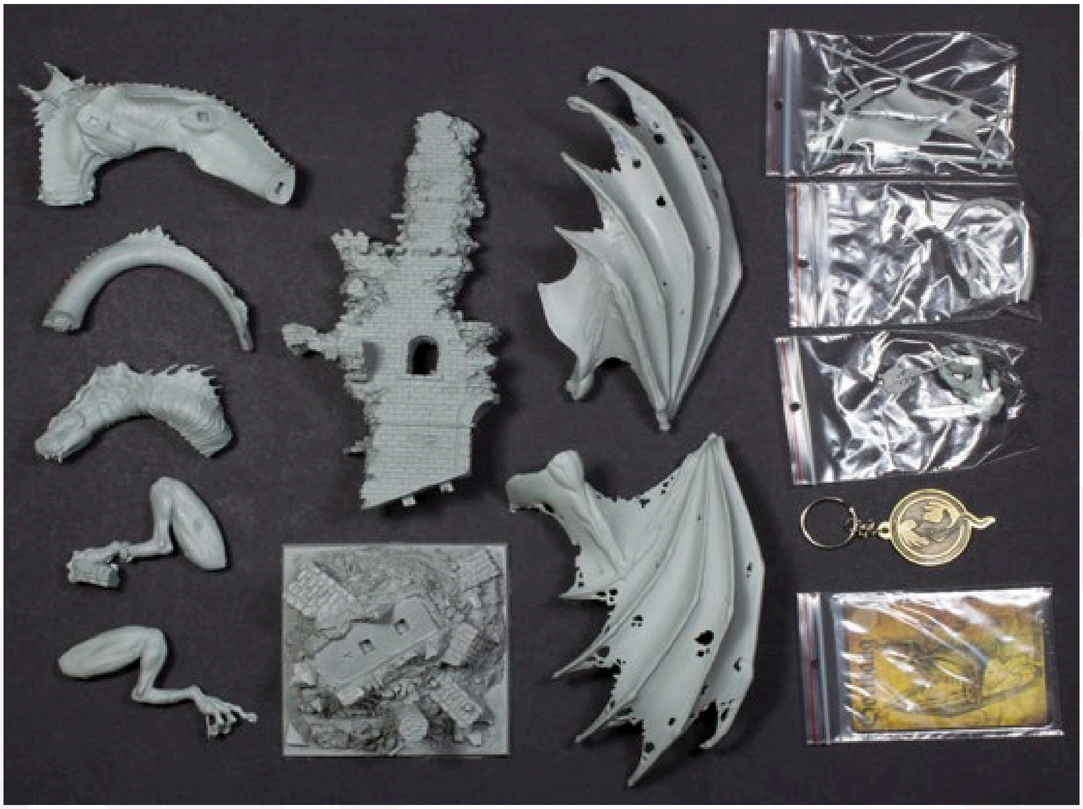


both parts. At first I thought it was a mistake, but now I'm starting to think it might be intentional, to give a bit more wiggle room if you want your ruins to be bit more straight or falling over. In any case, fixing the gap shouldn't be a problem at all. Just throw a bit of putty and fine sand paste there to match the texture on the ground.

Overall Opinion

I'm pretty much still overwhelmed with the piece. This is by far the biggest and most complicated miniature I ever bought and it will require the most effort to prepare and paint. But when finished, I bet it's going to look awesome. I really like the fact that this dragon is not like so many others, what I could call 'high elf' dragons, with a lot of spikes and well...an elf sitting on the top. In this case, both the dragon and the rider are pretty original and full of character. More importantly they are up to my alley--unorthodox and rather weird. I can not wait to start working on this piece.

Some tips from the sculptor



After taking a really good look at the beast and the base while doing this review, I got a bit worried that the assembly might prove to be a pain in the neck, so I decided to ask the sculptor and the person who is currently painting the box art for Gorthang for some tips on how to tackle this monster. His recipe for success is...

1. Glue the two parts of the base together. Preferably attach the whole thing to the plinth you are going to use to make it all more stable. At this point you can add some extra elements to the base. I would recommend doing this, especially if you are thinking about adding some taller parts, to make sure there is enough space for the dragon.

2. Attach the wings to the body (gluing the talons first) and fill all gaps, making sure all joint lines are gone.

3. Glue both parts of the tail together, then dry fit it to the main body and prepare pins to make sure it will fit perfectly.

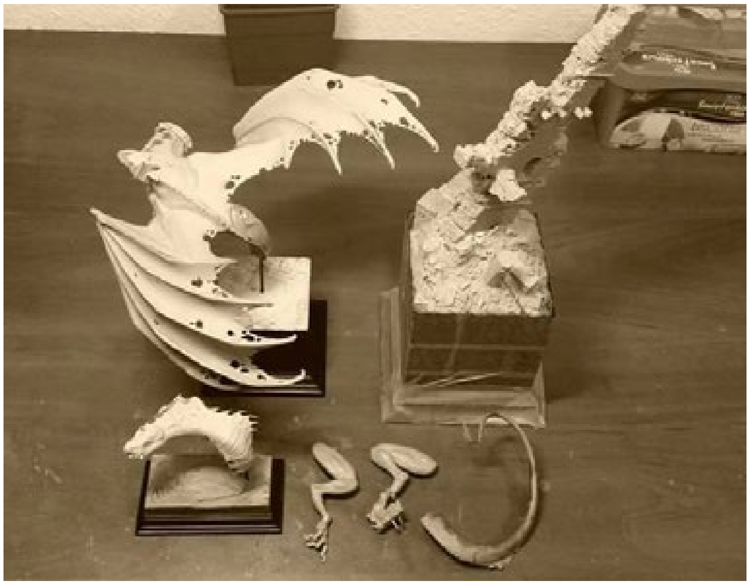
4. Dry fit and pin the head, but don't glue it to the body just yet.

5. Now dry fit the left leg to the base and again don't glue it for now. You'll need it to be removable at the end.

6. With the leg blu-tacked to the base, fit the main body with wings (without the head, it will make the whole fitting much easier). We are aiming for the talons on his wings to cling to the base. If it's not happening, take the hair dryer and carefully warm and bend the left leg and wings to make parts meet. Be careful, make small changes at a time and don't push more than you have to. Make sure it all looks natural and not distorted.

7. When all is in place, you can disassemble the piece and paint in parts like in the photo (right). If you are feeling brave enough and like challenges, you can glue the tail to the body before painting.

Gorthang
the swamp master



What's on the Market?

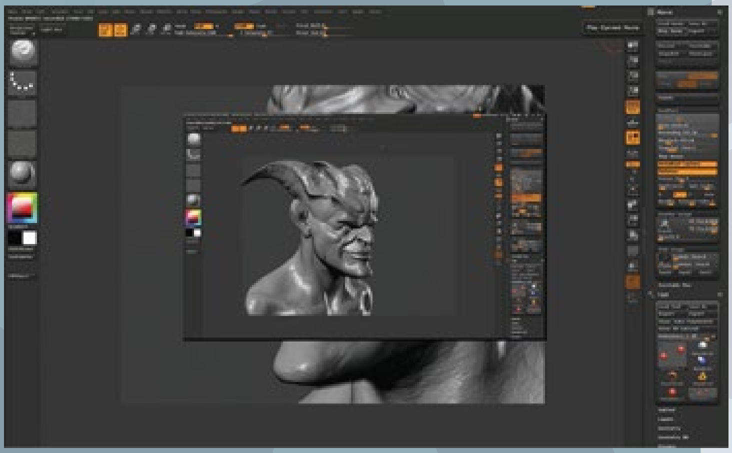
by Shane Rozzell

forger

123DSculpt+

3D Sculpting on a Mobile Platform

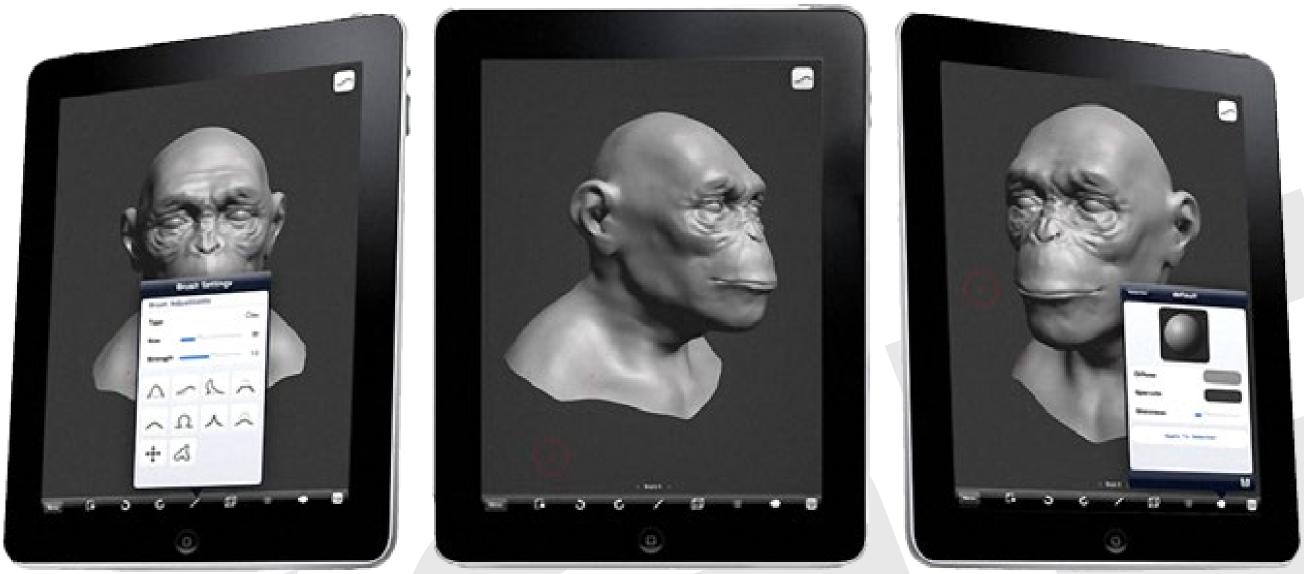
Over the last few years, 3D digital sculpting has become more and more popular in the miniature industry and for the most part zBrush has been at the forefront of this. However, with more powerful tablets now available, does it have to be?



Pixologic™

I first used a demo version zBrush back in 2002 when it was a slick, fast and easy to use app, but my interest in those days was just in making 3D models of organic forms, not sculpting miniatures. Since those early days, zBrush has become a monster, offering new and innovative tools with every update iteration. When 3D printing started to become affordable, Pixologic was quick to add the ability to output to print to zBrush's features, making it the must have for those who wanted to sculpt digitally and make miniatures. On the desktop, zBrush reigns supreme.

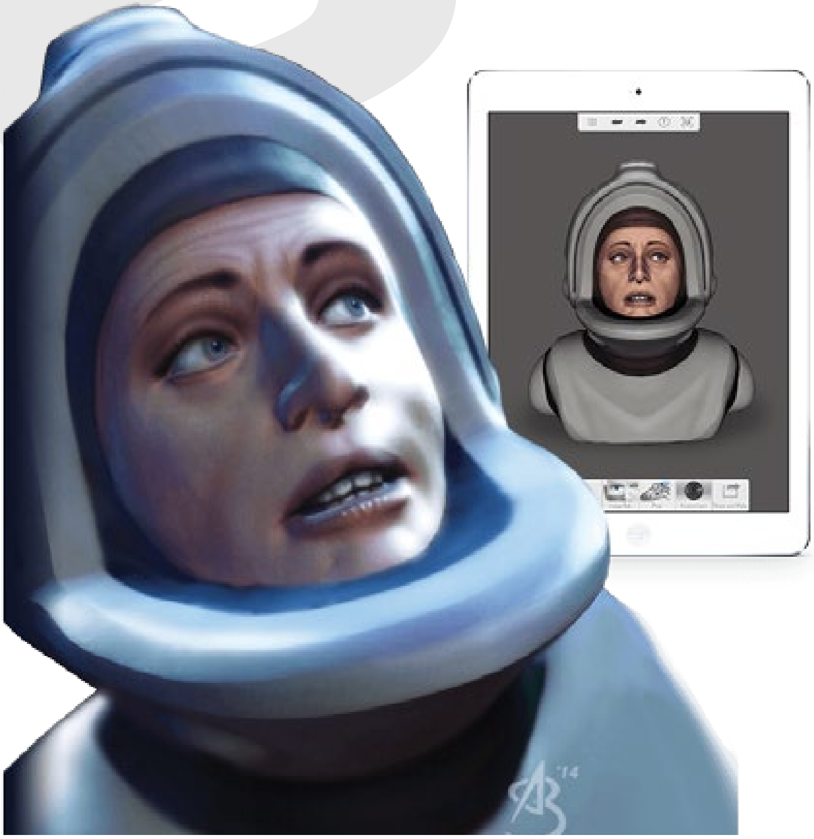
zBrush does have its failing, though. Firstly, there is the huge learning curve, especially for someone new to 3D modelling who doesn't know about mesh resolution, nurbs and the difference between the OBJ and STL file formats (Pixologic also makes Sculptris, a desktop app for entry level designers). Files sizes can be very big, making it difficult to transport them and then there is the power hungry nature of the app. The ability to work on very high resolution images takes a high end computer as well as a pressure sensitive graphics tablet.



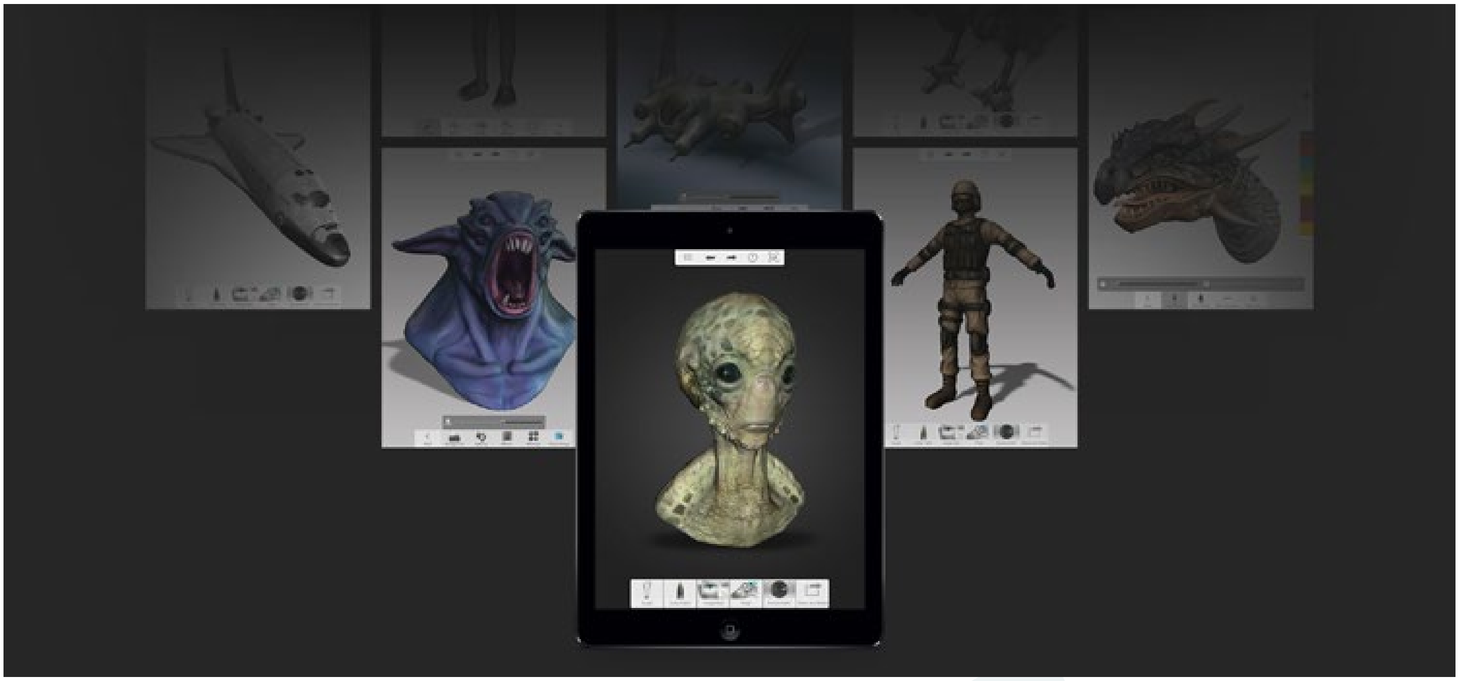
forger, for now is only available for Apple devices

Recently, Microsoft has updated their very successful Surface Pro tablet and Apple has also released their first IPad Pro with the Apple Pencil. Both platforms are aimed solely at creatives and being an owner of the latter, I must say that the ability to use my iPad as a pressure sensitive tablet is not only fun, but it opens new avenues into my workflow and it also opens up a new platform for app designers to bring their tools to a wider audience. But, what about 3D sculpting on these more powerful tablets?

Well, there are a few...forger, created by Javier Edo, is one of the more serious apps for budding digital sculptors who want to work on a mobile platform. However, it is prone to crashes, updates are infrequent and the whole app feels like a work in progress – don't get me wrong, the app has a lot of potential, but as of yet it lacks that polished feel of a finished app. Another app called 123D Sculpt+ has recently been revamped to offer new features more recognisable to desktop sculptors and greater social connectivity allowing users to share their creations on social media and order 3D prints directly



123D Sculpt+ has recently been revamped to offer new features more recognisable to desktop sculptors.

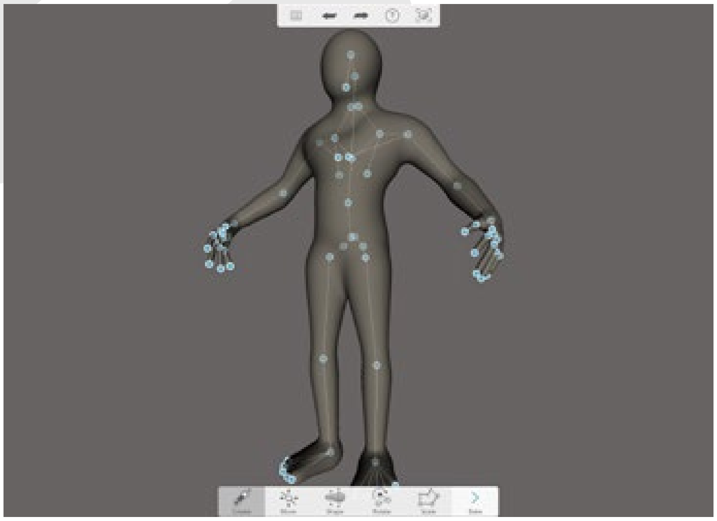


from the app! 123D Sculpt+ is made by Autodesk, the guys that make AutoCAD, 3D Studio Max, Maya and Mudbox (a desktop alternative to zBrush). They also make Sketchbook and Sketchbook Pro, a very good cross platform drawing and illustration app for tablets and desktops, so it does have a pedigree.

The install did take a while because the app isn't the smallest at 495 meg compared to forger's 19.3 meg, but as soon as you start it up you know 123D Sculpt+ is a quality product. The first thing you see is a gallery of sculpts done by other users and along the bottom are three tables, 'Community, Create and Me', the latter being where your own sculpts are saved. It is the centre 'Create" tab where all the work is done. Clicking on it gives the user three options where you can build a model from scratch, work on a pre made model, or repose a model.

Build from Scratch

This I feel is where many of us will want to head first; again, we have the ability to work on very basic pre made forms such as a full human body, a bust, a frog, horse, even a kind of mechanical walker. Many of these are just shortcuts, but also in here is the ability to start with just a sphere then using a skeletal bones system where you just drag out a bone, you can create all manner of forms and shapes – something instantly recognisable to zBrush users, because it's very similar to the zSpheres used there. In this window, there are some tools that help you form your basic shape. These are Create, for adding new skeletal points to your model. Move, shape, rotate and scale are all used on the paints to further refine your model into what you envisage. Once your shape is done you have to bake it; 3D modellers will recognise this term for fixing a set of vortices that have been deformed by using modifiers and it means exactly the same in 123D Sculpt+, but thankfully all the technical things are hidden and upon pressing the bake button your model is moved to a new window where the user can sculpt, add colour and textures, repose your model (using weight maps) and change the background.

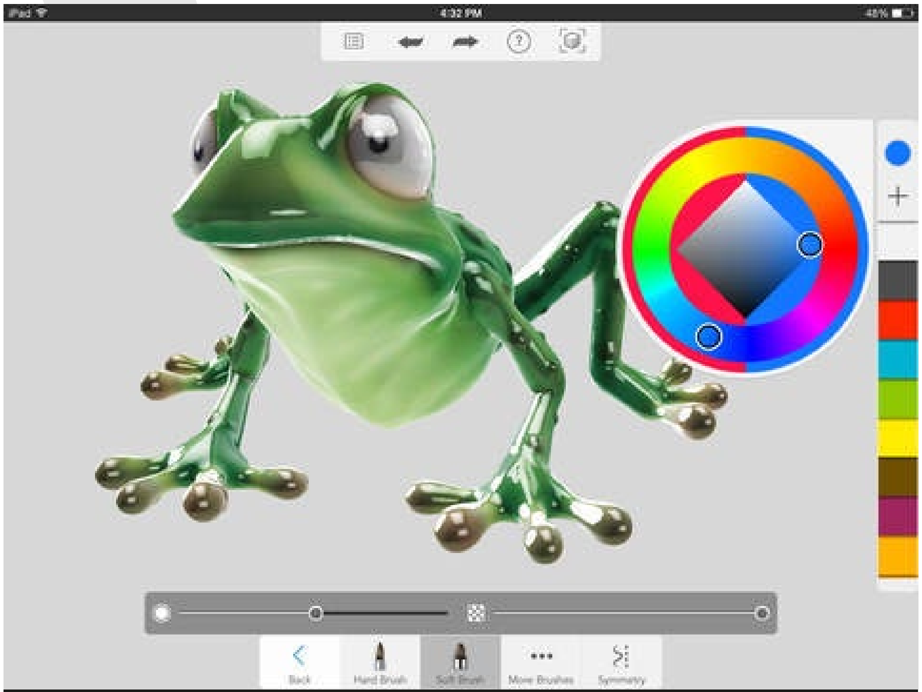


Fairly intricate models are possible with 123D Sculpt+

Sculpting

The sculpting window is refreshingly simple with no clutter. The simple, yet powerful tools let the user sculpt outward and inwards, smooth areas, sharpen edges, flatten surfaces and reshape areas with a grab tool. The user also has the ability to re-centre the model in the window, undo and redo actions and turn on symmetry, which like zBrush, lets the user sculpt on one side of the base model with the actions mirrored onto the other side. This makes sculpting things like faces, human or other, very simple.

The tools are intuitive and respond well, not only to the Apple Pencil, but also when using my finger. Within a few minutes you can have a very interesting form. Each tool has two settings; one for the sphere of influence, which basically changes the size of your brush and you can also alter the tool's strength, which enables you to sculpt deep, sharp cuts or very subtle surface deformations. The Apple Pencil also adds some pressure sensitivity, which helps speed up the sculpting process and zooming in and out is done with two finger swipes.



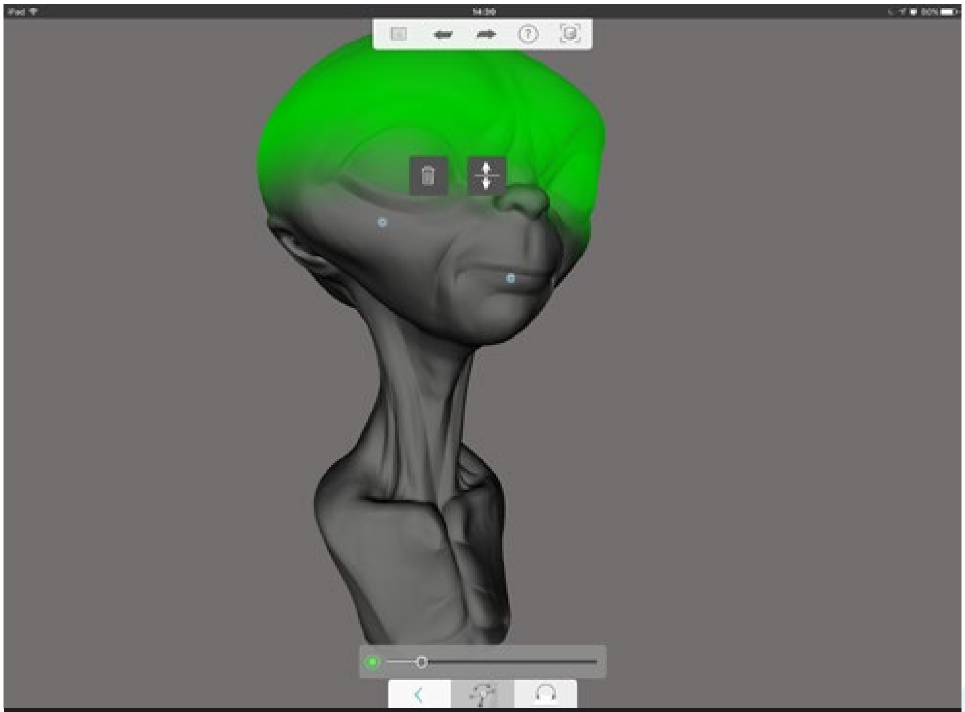
The colour window

Color Paint

In this window the user can, using a myriad of brushes, paint colour directly onto a model. This isn't a feature many of us would use unless the model is going to be shared on social media, but for those that want to take the modelling further, it sometimes does help to colour forms on a multi-part model.

Image Rub

This is an interesting feature that allows the user to paint a texture or pre-saved image into the surface of the model. If you are an experienced 3D model maker, then you'll know that image mapping takes some setting up, because you are mapping a face image onto a 3D object. For those that don't know, imagine drawing a face on a deflated balloon, then blowing it up; the face gets distorted. This is kind of the same, except in reverse. ☺



The Pose window with the top of the head selected. Note the slider; this affects the fall off of the selected area being deformed.

Unlike the bump map brush available in zBrush, these images do not affect the geometry of the 3D model, although I would like to see this feature added in future updates.

Pose

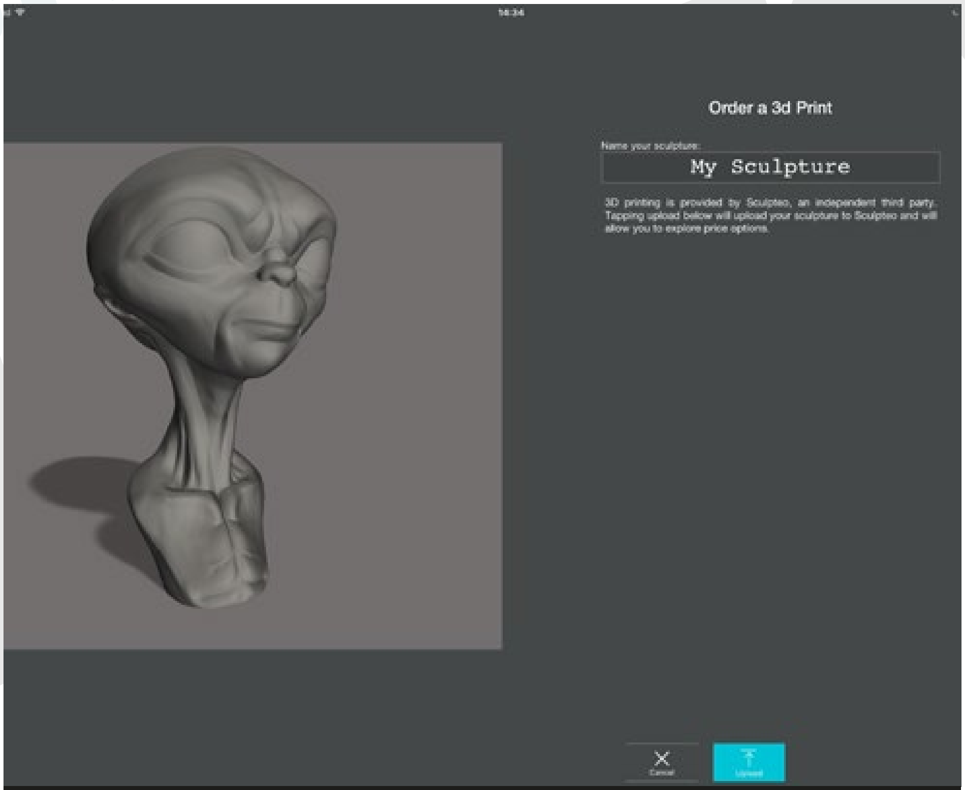
This feature is a pretty cool addition to the latest version of 123D Sculpt+. By selecting areas of your model (defined during the building stage with the skeletal bone points as sections), selecting an area adds a weight map (with a smooth fall off). The user can then move, twist and rotate that selected area of the model. With some practice, I think this could become a vital part of the model, enabling the user to take the model from a standard open pose to something much more dynamic.

Environment

In this window, the user can change the background of their model, add special surface effects and also your own lighting to best show off your creation. Users can also render out their model to the 123D Sculpt+ community, save the image to the device or even share it on facebook or Twitter.

Share and Make

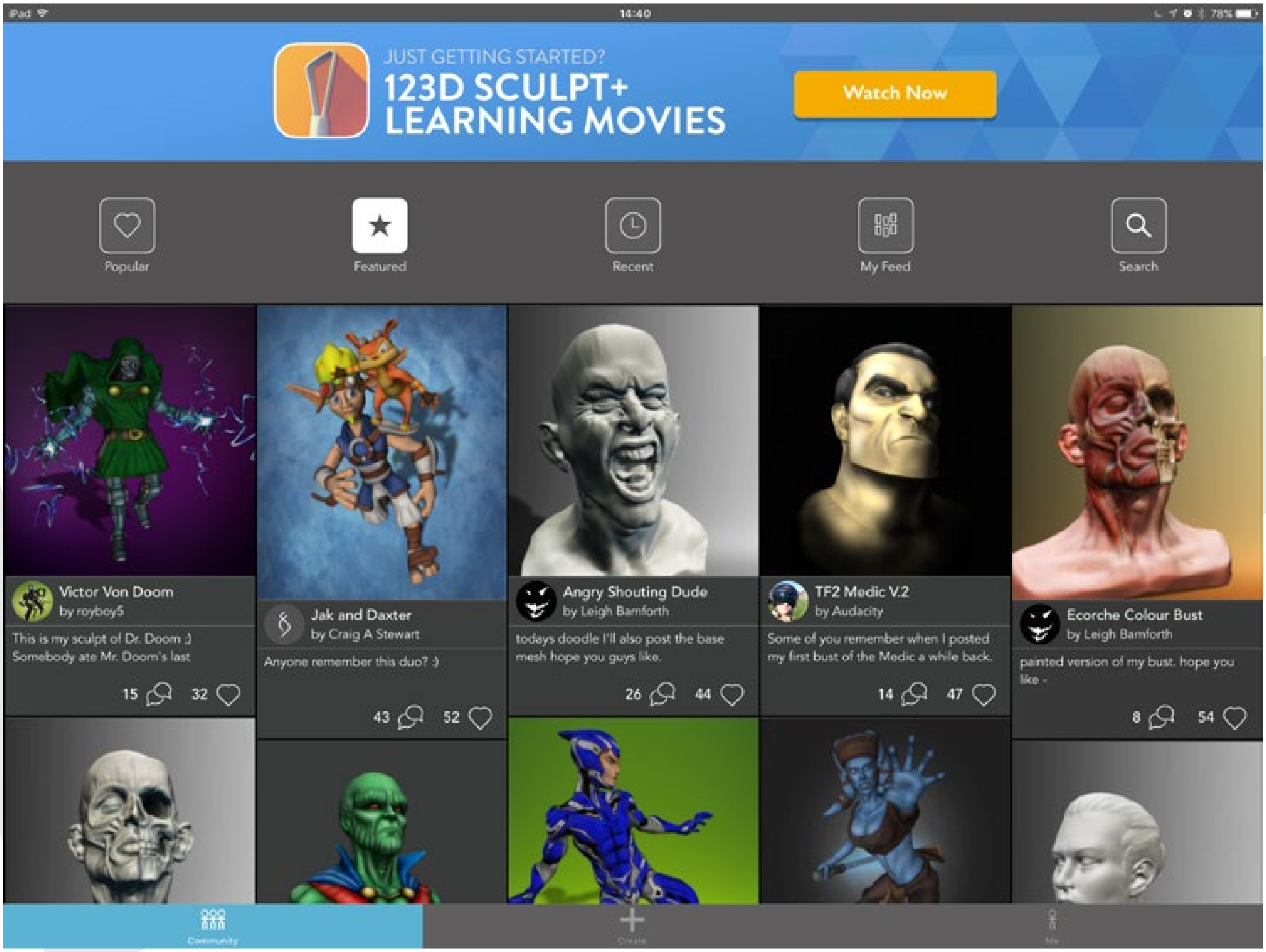
From here you can, again, share a rendered out image of your model to your social media page, but also this last section allows the user to share their model for others members of the app's community to download and play with. You can also export the mesh in OBJ or FBX format to an email, which is a quick way of getting the model to your desktop for further editing. Another really cool feature seen here is the ability to upload your model to the online 3D printing service "Sculpteo", who will print your model and send the physical model back to you.



Name your sculpture:
My Sculpture

3D printing is provided by Sculpteo, an independent third party. Tapping upload below will upload your sculpture to Sculpteo and will allow you to explore price options.

You can order a 3D print of your model straight from the app. By clicking the upload button, your model is sent to Sculpteo, an online 3D print service where you can alter the size of your model and chose the material and quality of your print.



Victor Von Doom
by royboy5
This is my sculpt of Dr. Doom ;) Somebody ate Mr. Doom's last

Jak and Daxter
by Craig A Stewart
Anyone remember this duo? :)

Angry Shouting Dude
by Leigh Bamforth
todays doodle I'll also post the base mesh hope you guys like.

TF2 Medic V.2
by Audacity
Some of you remember when I posted my first bust of the Medic a while back.

Ecorche Colour Bust
by Leigh Bamforth
painted version of my bust. hope you like -

Overall Conclusion

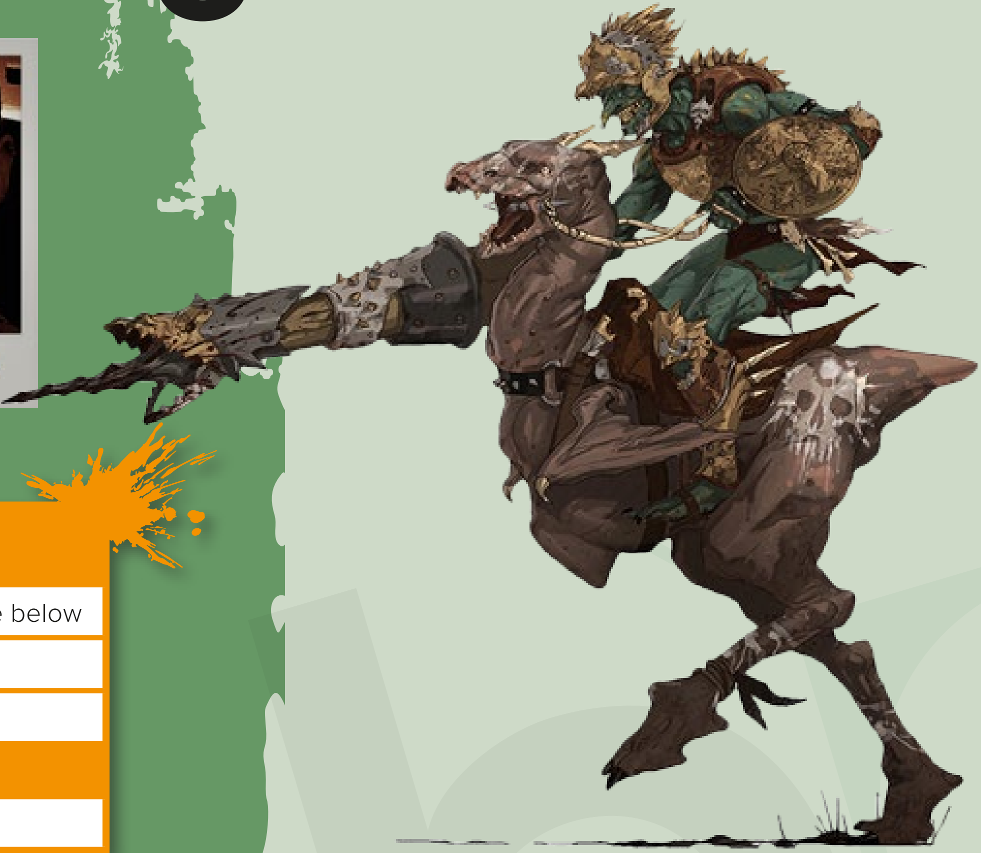
The first thing to understand, forger and 123D Sculpt+ are not a replacement for zBrush, the hardware it runs on is nowhere near as powerful to give us those features that using zBrush gives to its users...yet!

Both are a way into 3D sculpting without the huge outlay of buying a zBrush license and a graphics tablet. Forger isn't there yet, but it is certainly one to watch in the future. 123D Sculpt+ does offer some pretty advanced features and tools which you wouldn't normally expect to see on a free app. It's also where someone with the skill can make pretty good models and get them 3D printed with relative ease. Models that can then be worked on further using traditional sculpting mediums and techniques. I also like the fact you don't need Microsoft's Surface Pro or Apple's high end tablet – or even a stylus to use it. You can install it on your regular tablet or phone and use your fingers. Don't think this app is dumbed down for the masses because of this. Under the friendly, polished user interface that Autodesk has given us, there are some powerful features lurking.

I also like the way it bridges something usually very technical with a steep learning curve with things like social media integration. This is something that I think our community will eventually become; a place where instead of purchasing a physical model from a company, we purchase one of their sculpts to print out ourselves. In addition, the social media aspect is a gateway for people who find they enjoy 3D sculpting to get into our hobby and industry with fresh ideas and new ways of doing things; something that has to be good for all of us in the end.

123d Sculpt+ can be downloaded from the App Store and Google Play by clicking the links above. Give it a go and don't forget to post your creations onto the FPM facebook page, I for one would love to see them.☺

By Luke Wilson



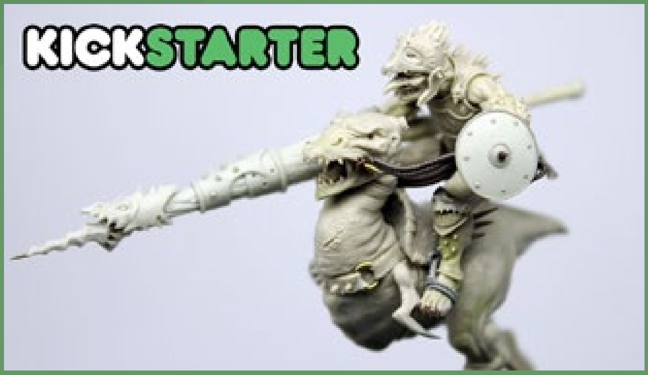
Details

Price:	Kickstarter & see below
Size:	32mm
Material:	Resin

Available from

Infamy Miniatures

Infamy Miniatures' The Goblin Chieftain



WHAT ARE INFAMY ONE SHOTS?

One Shots are a new and limited edition range from Infamy Miniatures, created with some simple goals in mind:

- » Make amazing new models for collectors and painters
- » Explore what can be done in non-steampunk genres
- » Push for quality in every way possible, from initial concept all the way to the casting
- » Involve a community in the design and production process of the releases.

One Shot number one, the Goblin Chieftain, is Infamy's first fantasy miniature sculpted in stunning detail by Valentin Zak and available online through a new Kickstarter campaign.

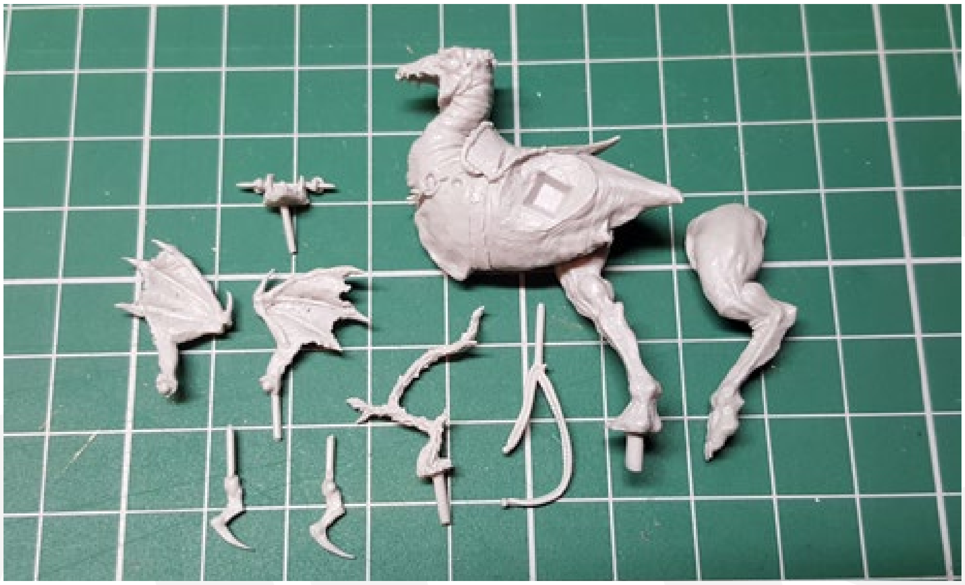
So this little beastie landed on my doorstep. James had been kind enough to let FPM look at his first specialised offering that was aimed strictly at painters, with no game tie in here. I am a happy owner of quite a few Infamy Miniatures already; so how will this differ from those already out? (I don't think I own one that I am unhappy with.)

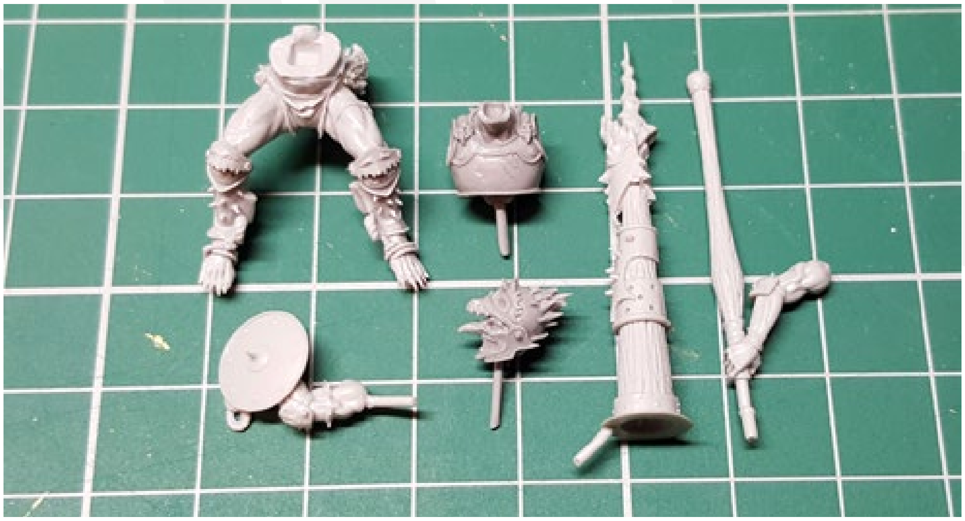
The packaging on this one was nothing special. James had packed it in an unmarked plastic clear box wrapped in bubble wrap, so I was actually happy with this as it all came completely undamaged.

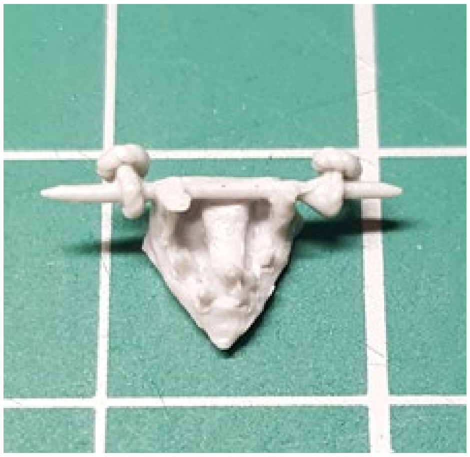
It came in 2 separate bags, one containing the beastie and the other the goblin rider. The beast is made up of 9 pieces. Not all are to be used at once; as you can see, you get two sort of underdeveloped wings or (like me) you could go for the winged option. The jaw comes separately; let me take this opportunity to say that this piece has got to be the fiddliest bit that I have ever tried to assemble. The reason is it fits very precisely and is so nicely and finely cast I was afraid I would break it. This, I think, firmly plants it in the experienced modeller's field, or it could be that I'm a bit kack-handed. ☺

This aside, everything went together on my dry fit without any problem. It is made of a good quality resin that when I did the minuscule amount of prep work I had to do, was a joy to work with. I hope it takes the paint just as well and this will be one 'sweet' model.

The Goblin comes in 6 pieces and you will use all of them. He all fits together straight out of the box. The only prep I had to do on him was remove 3 flow tube pieces, but these were at the end of studs apart from the lance guard one. These came away no problem and he was put together.







I think Mr. Zak has done a very good job on this piece and it is a very faithful reproduction of Silviu's art work to figure. I said at the beginning if it stands up to the quality of the current Infamy range—well, I'll stick my neck out and say it's better. That's not to say, of course, their main range is bad. No it's not by a long shot, but this quality is what I would expect of a one off, special edition figure. It just makes it feel that more special, in my opinion. Lastly, don't worry if you missed the Kickstarter; the Goblin Chieftain will be on sale for £25 now that the crowdfunding campaign has finished.

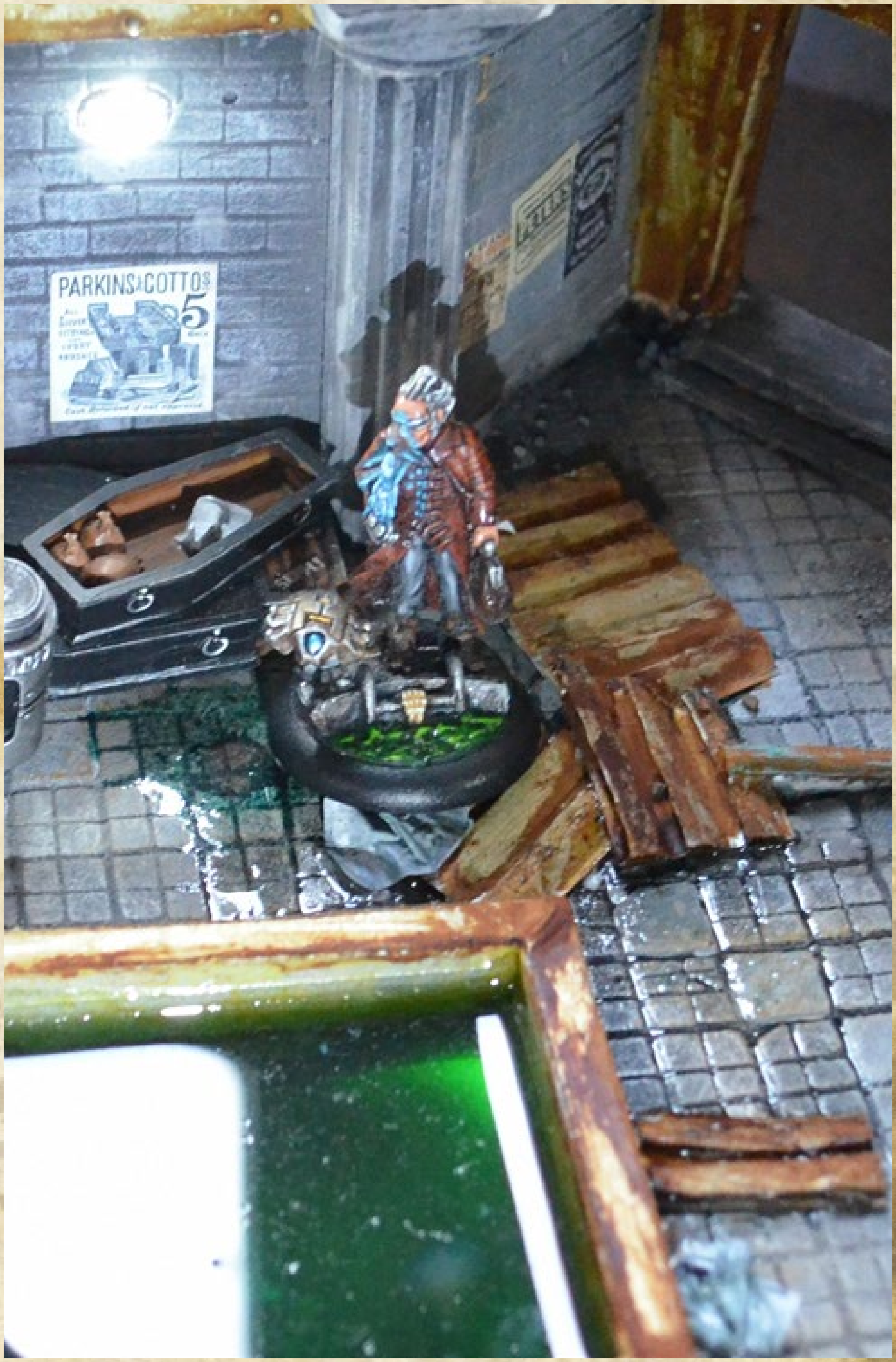
If you have any questions regarding this project, email us at terrain@figurepaintermagazine.co.uk. Marko will do his best to answer these questions in the next issues of the FPM.

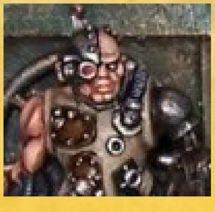
MALIFAUX

A story of a gaming board

by Marko Paunović

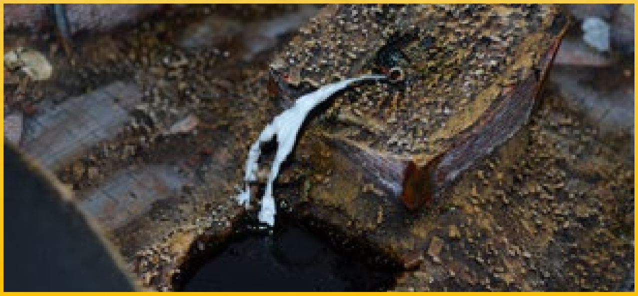
This month most of the time I spent on this build was waiting for the resin to dry. After a month, I'm not sure which is more boring: watching the paint dry or watching the resin cure. I know which is more nerve wracking. Pouring in the resin and hoping it won't leak.

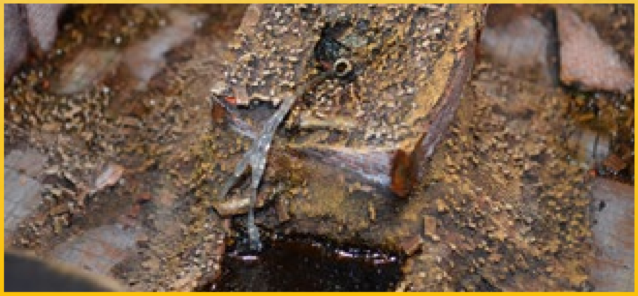




Marko's Lamentations: Making Waterfalls, Waves & Ripples – part 1

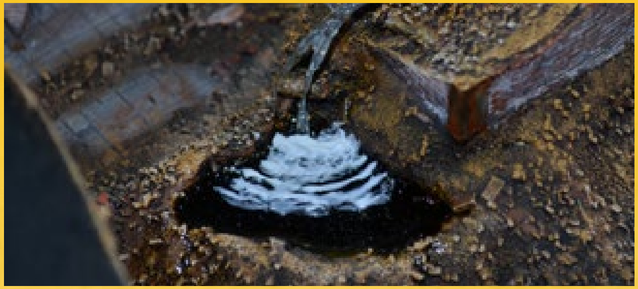
If you remember, last time I only applied the Vallejo Extra Heavy Gel to the fishing line streams in order to bulk them up a bit and make them look like actual water flowing from a pipe. As it was rather cold and damp, the resin didn't set in time for me to take a final picture. This is now rectified.



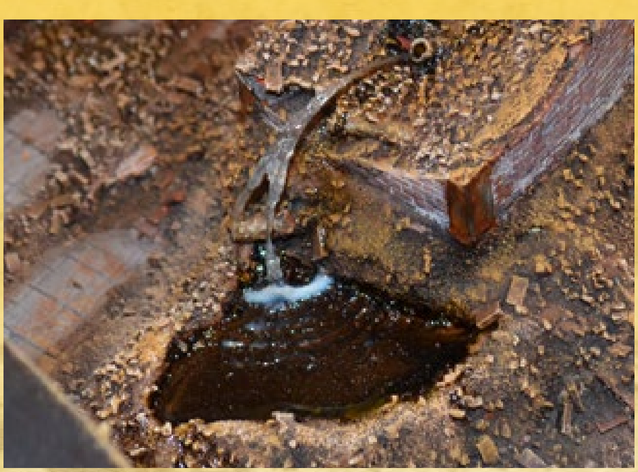


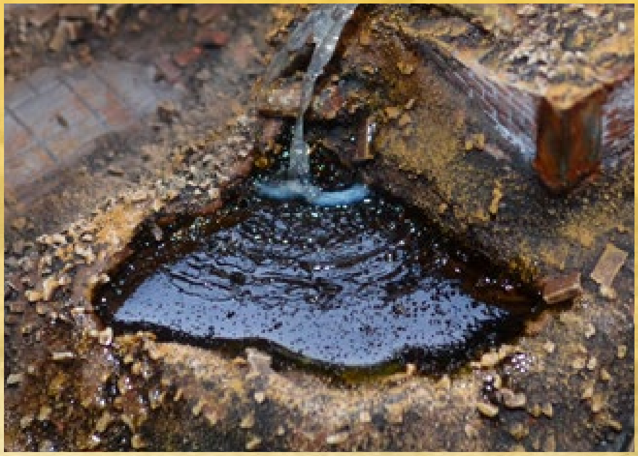
The original plan was to add some more Extra Heavy Gel, but in the end I was satisfied with the look of the stream. However, what I was not satisfied with was the puddle. To have that much fluid enter a puddle, it would cause some waves or at least ripples. So it was time to bring out the Extra Heavy Gel once more. Making concentric circles (or at least parts of it) around the place where the stream hits the puddle, I made my waves. Having bigger lumps of Extra Heavy Gel nearer the stream and smaller ones on the furthest circles would make my waves seem smaller and smaller until they became mere ripples.

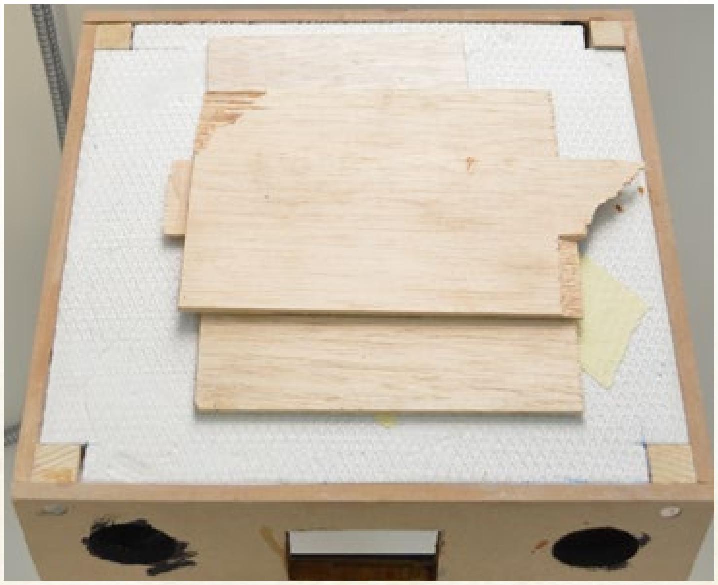
EXTRA
HEAVY GEL



As it is wintertime still, the Gel took some time (a couple of days) to cure and become clear. In fact, the biggest wave is still not truly clear after a week. However, it's getting there.







So, as you may know, last month one of the basins on one of the modules leaked, and it leaked quite a bit. Almost three quarters of the fluid leaked before I stopped the leakage by plugging the underside of the module with four planks of balsa wood glued by PVA. As you can imagine, this left me with quite a problem.

The first thing that puzzled me was the fact that there was some resin left inside the basin (which I am thankful cured after a week or so – I mentioned the cold and dampness of the weather). What puzzled me was – why didn't all of the resin run out? In the end, I concluded it could be due to only two things:

By gluing the balsa, I stopped the leakage and the rest of the resin merely cured above the balsa. This in turn meant that the hole through which it leaked was on the underside of the basin and was now covered by fully cured resin and would pose no threat any more.

The hole is not on the underside of the basin, but was rather above the level of the now cured resin. This was a big concern, as it would mean that if I poured in some resin, it would still leak.

I did not like the odds of just simply pouring in some more resin and seeing the results, so I decided to check whether my basin held fluids. The simplest method I could think of was to pour in some water. If it leaked, then I would need to dig out the underside of the module until I got to the plaster bottom and sides of the basin. After the sides were exposed, I would plug the gaps using PVA glue. Plugging the potential holes from above (the playing side of the module) was out of the question, as I would have to disassemble half the module and the damage would be severe.

If it didn't leak, however, that would still not guarantee that the module won't leak resin. It would only prove that the module was watertight. Some of you might wonder what I'm blabbering about, so let me try and explain. The biggest part of the underside of the module is HD Styrofoam. And HD Styrofoam tends to melt in contact with resin. So although my module might not leak water (which doesn't melt the Styrofoam), when the resin comes into contact with the Styrofoam, it might still leak.

Before all that, I had to first test the module with water. I placed my module on a stand in my bathtub (do not tell your wife you're doing this and save yourself some trouble!) and I poured in some water. Good thing about water is that if there is a leak, water will find it's way very quickly. Fortunately for me, no water spillage.

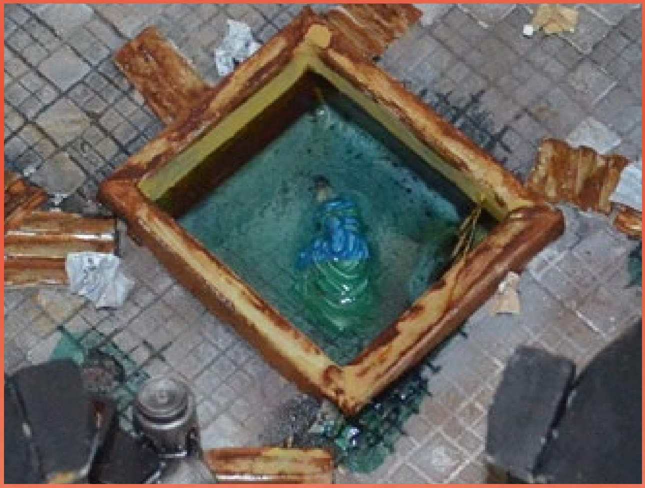
However, another calamity occurred!

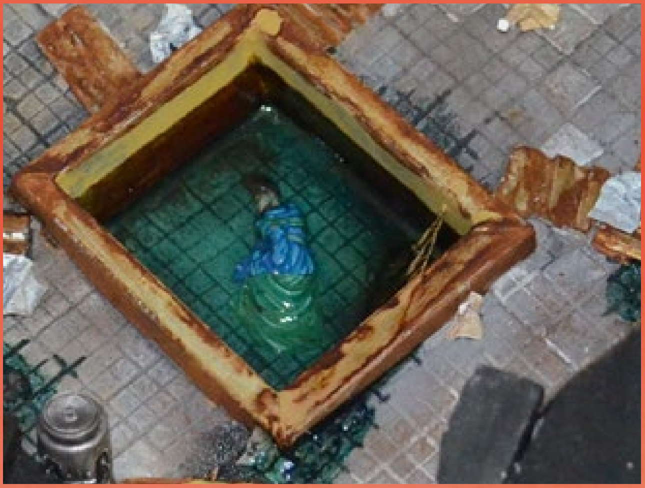
Planning Top Tips: Resin & Water in contact!

As you can see, my resin turned green-white that was nowhere near clear. It did not only become foggy, it became fully opaque and looked as if I spilt a bottle of Verdigris Effect.

Panic set in. There is no quick fix if this remains. I started Googling for help, but there was nothing I could find online so I went back to my module to try and think of what to do next. How to remove the basin with the least amount of damage and replace it with something different (or another basin). Then I remembered, there are 4 LEDs inside — crap...

It was at that time that I took a better look at the module. It seemed that the resin wasn't fully opaque anymore. So I decided to leave it for another half an hour. It was cloudy now and by the time an hour had passed, the resin was fully transparent.





So what's the point of all this? Simple--if your resin piece comes into contact with water don't panic, just wait and it'll all get clear.

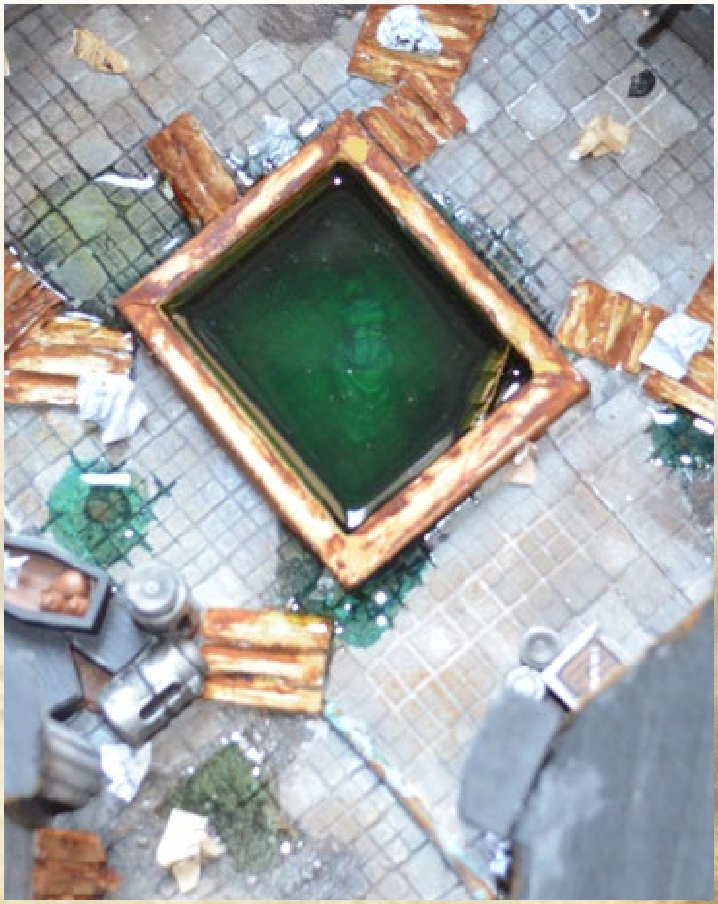
While my module passed the watertightness test with flying colours (and scaring me witless in the process), I now had to decide what my next course of action was to be. I could either pour in some resin and hope for the best (that the earlier batch of resin plugged the gaps) or I could start removing the HD Styrofoam bottom of the module to plug the gaps myself. Honestly, I think this would have been a better and safer idea, but let's face it, I'm lazy and it seemed a lot of (probably unnecessary) work.

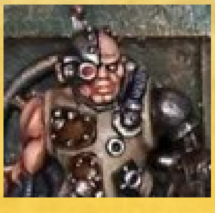
So I took my Gedeo Crystal Resin and I mixed 150ml of it (50ml hardener with 100ml resin). The yellow colour of the resin also isn't something that should happen. I guess it's past its date of expiration. Since I was fairly certain that it would leak, I added some green tint and mixed it all together. What I normally use for mixing resin is a bowl for squeezing lemons and oranges. In a nearby store I found a plastic one for about 1€ which is clear and has a measure on the side, so I know exactly how much resin I'm pouring. Perfect for the job.

I placed the module on my makeshift cardboard box/bucket for trapping leaking resin and poured in the mixture. I hoped for the best and the next morning all the resin was still inside. That was a load (editor — that's you!) off my back...

300ml
200ml
100ml

300ml
200ml

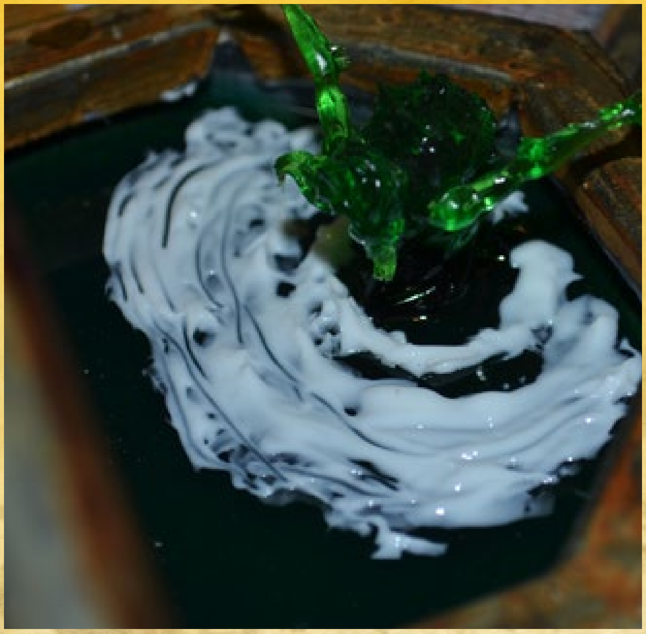


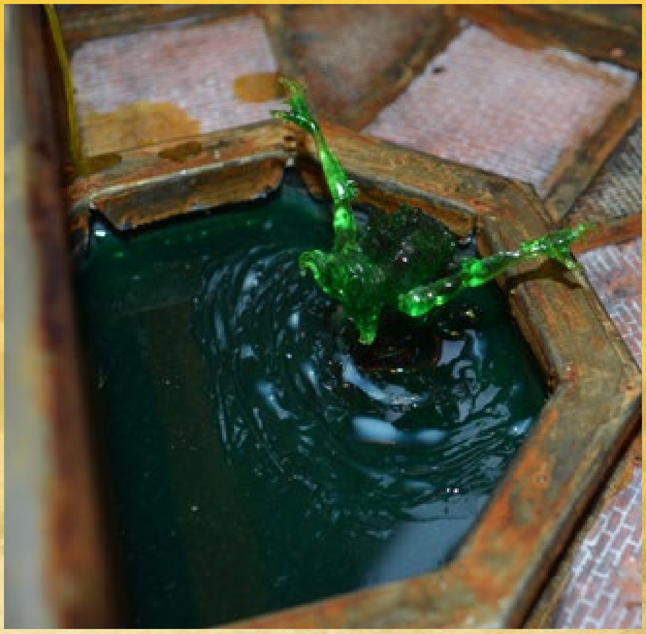


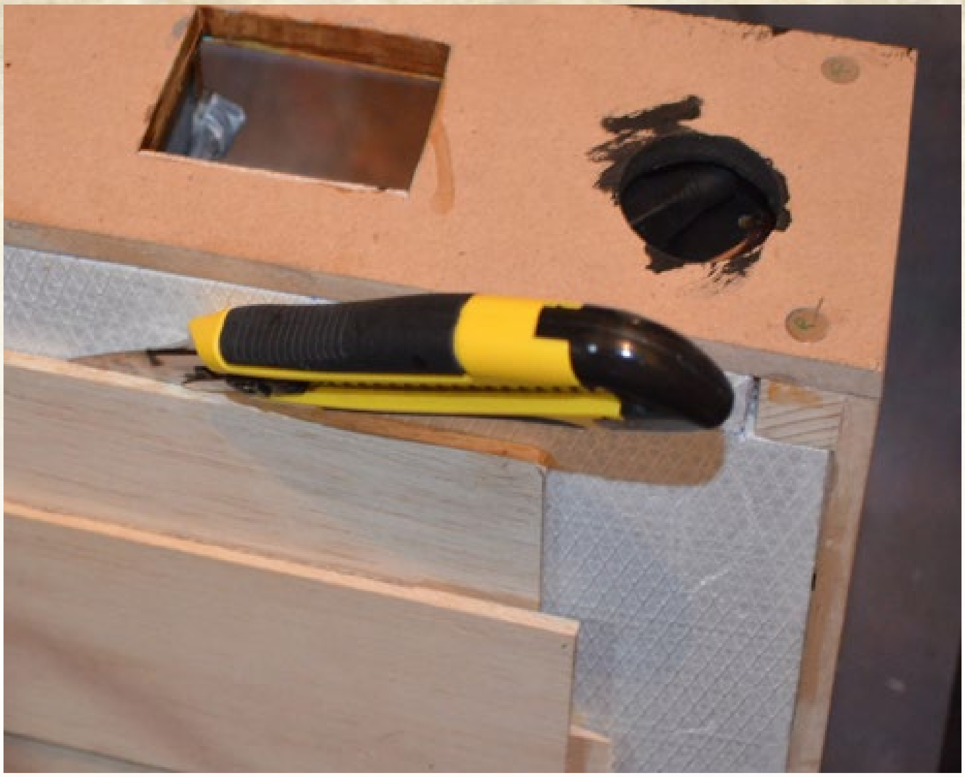
Marko's Lamentations: Making Waterfalls, Waves & Ripples – part 2

Since I still had some Gedeo Crystal Resin mixed after I finished pouring it into the basin which leaked last time, I decided to top off the Hamelin module's basin as well. After a week of drying, I decided that it too lacked some waves and ripples around the green Poltergeist. Any monster jumping from a basin like that is likely to cause some ripples, at least.

I repeated the process I did on the previous module with the stream pouring into the puddle, except I did some bigger waves here. As one would expect, the curing time got longer with the amount of Extra Heavy Gel I used. I guess I could have made a couple of smaller, thinner layers rather than one bulky layer, but in the end I decided against it, as I figured that both methods would take about the same time and the result would be also similar.



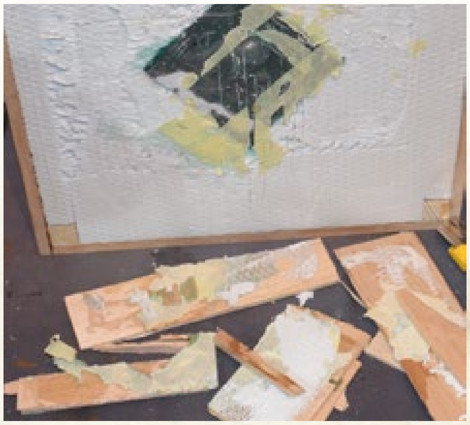


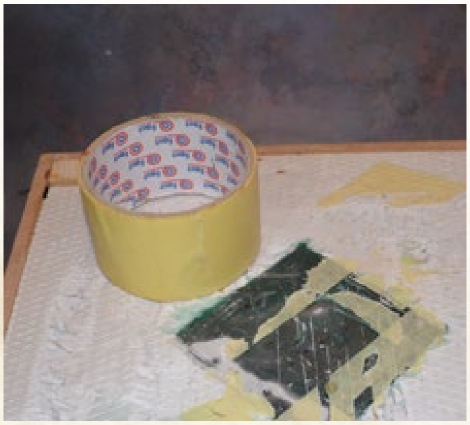


I left the resin to dry for about a week, with daily check-ups to see if anything leaked. Remember to always cover the resin while it sets, as you don't want anything sticking to your nice water feature.

Once I was satisfied that it was cured, I flipped the module and started to remove the balsa wood planks I glued to prevent leakage last month. After about an hour using a scalpel blade, I managed to remove all the balsa and not cut myself in the process.

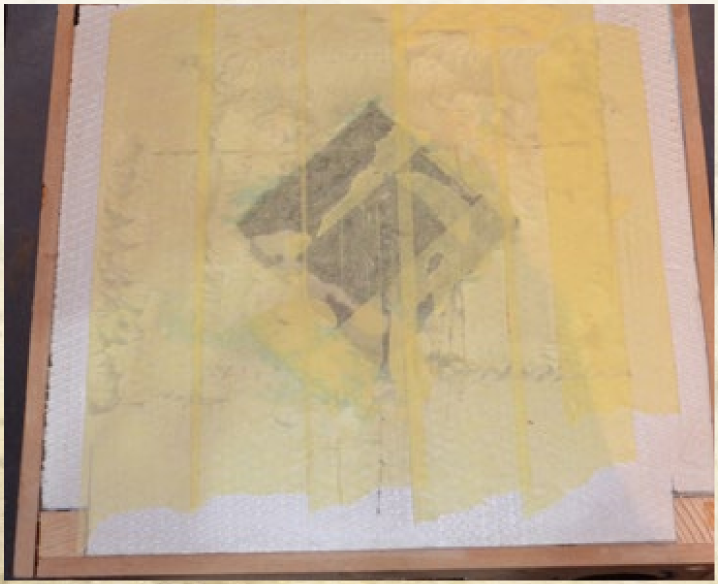
What I noticed was that the balsa soaked up a lot of resin. And in those places, removing the balsa proved to be really, really difficult. In the end, I had to resort to cutting one thin strip of balsa wood at a time.

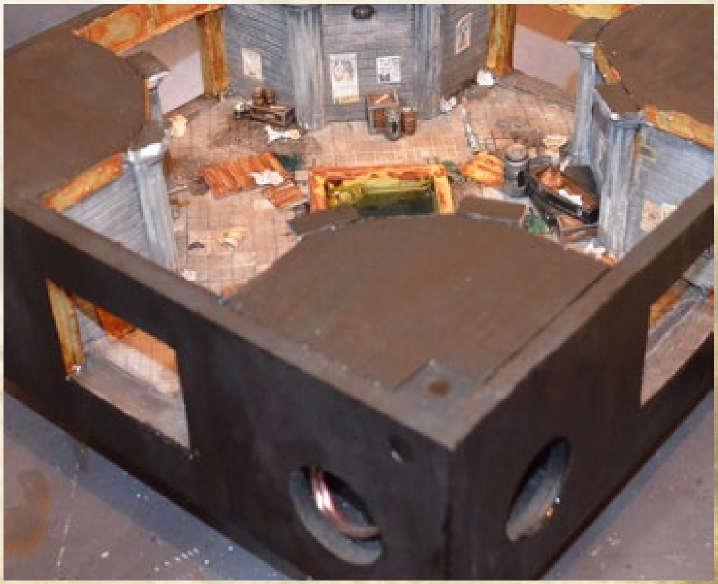




When all the balsa was removed, I saw that only a small portion of the plaster bottom of the basin was dry, rest of it was covered in green resin. Also, almost all the circumference of the plaster bottom was ruined by the resin in contact with HD Styrofoam. In the end, I decided to cover everything with some 2'' masking tape, just in case.

All that was needed to do on this module was to paint the sides of the module black.





Planning Top Tips: Pimp my Module

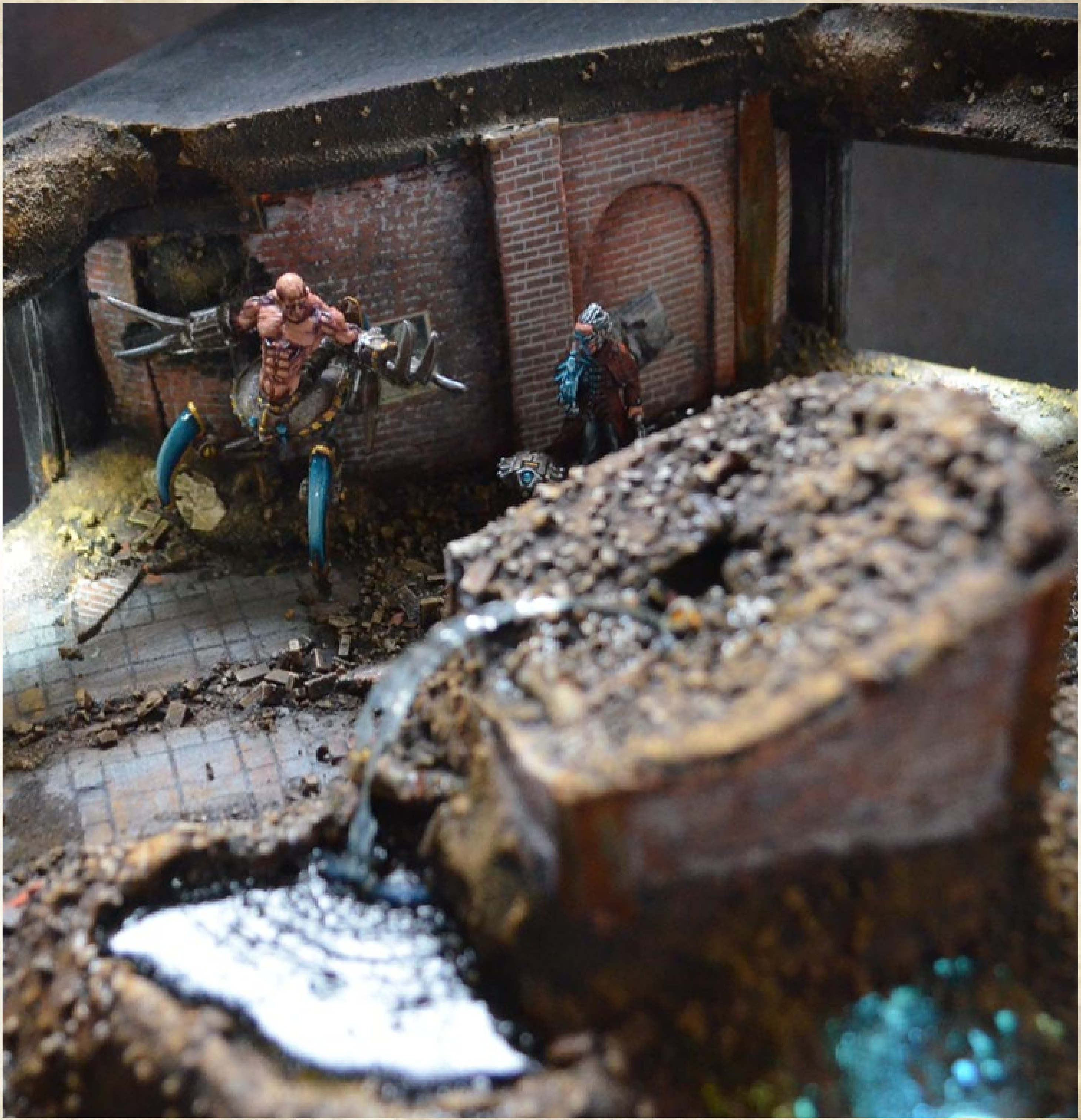
Having a look on the underbelly of my modules, I could see that quite a lot had some “battle damage” after such a long period of building, most of all the module with the leak I fixed in this issue. It would be a real pity to finish such a long project with so many discrepancies (my OCD kicking in…) and ugly cuts, etc. I needed to make the bottom of all the modules presentable.

I first thought about using a piece of felt cloth cut to dimensions of each module and glued to the bottom. Black sides of the module and a nice green felt would make my table look so much better. However, after searching every fabric store in Zagreb city centre, I could not find suitable fabric that the store had in the correct colour and amount and that didn’t cost an arm and a leg.

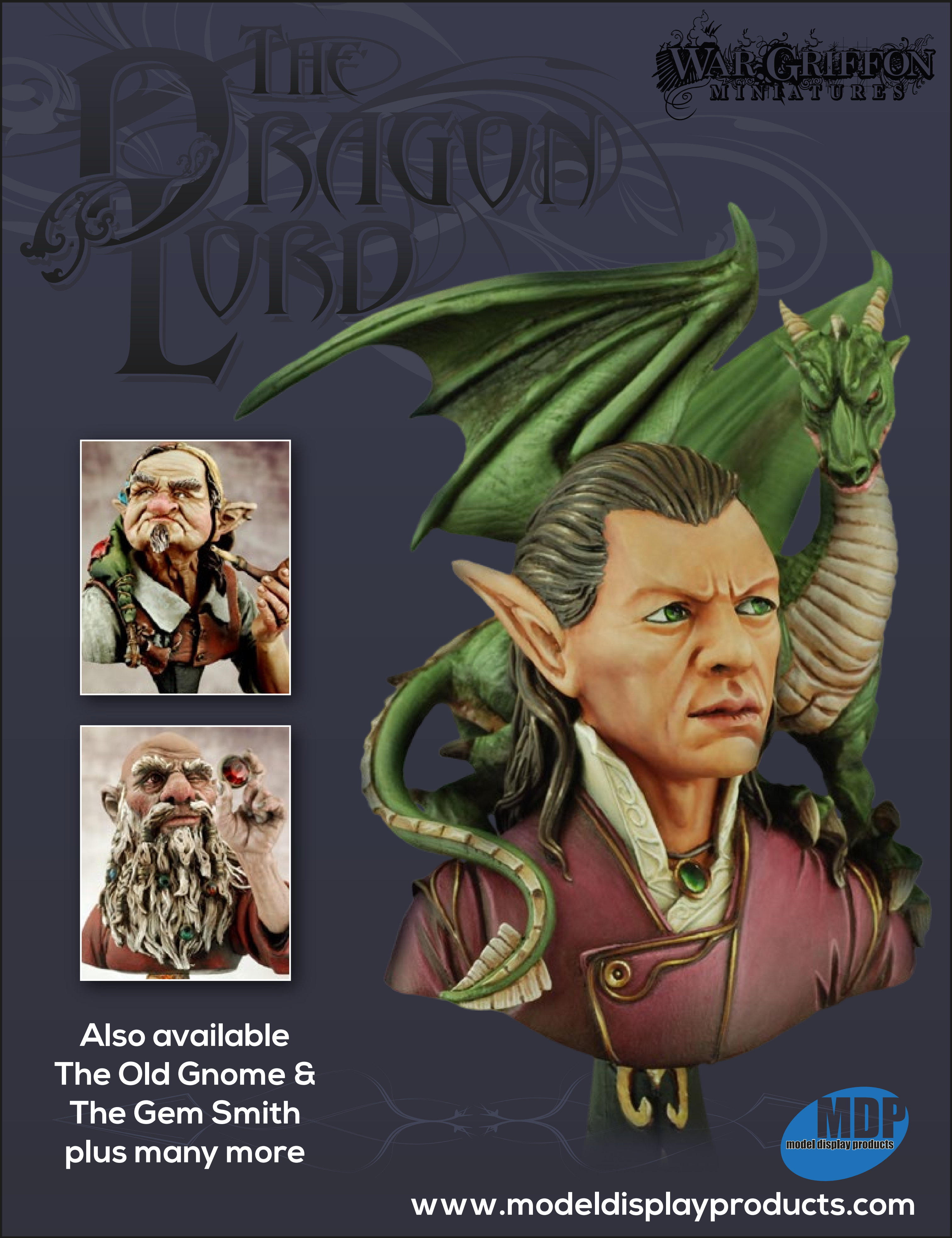
As luck would have it, I ran out of PVA glue so I had to go and buy some at my local DIY shop. There I noticed that they had some self adhesive wallpapers and among them I found some that resembled suede. (Now, who in hell would want to glue that to his or her wall and what trade he or she was in, I can only guess, but it would serve my purpose brilliantly!)

The wallpaper came in roles 45cm wide. So to make the fake suede underbelly to my nine modules I would need about 3 m of it. Of course, they only had 2m, so I had to settle for a nice burgundy fake suede for about 10GBP.

Once the module was fully painted, I rolled out the fake suede, placed my module on top and cut it to size using a scalpel blade. It cuts really easy and does not rip. Once this was cut, I decided to smear some PVA glue I got from the same store as I didn’t want my pimpin’ wallpaper to come off accidentally.



Next time, I'll finish the bloody thing. There are some small damages that need to be fixed and some lamp shades need to be constructed and fitted. As always, if you have any questions or suggestions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.



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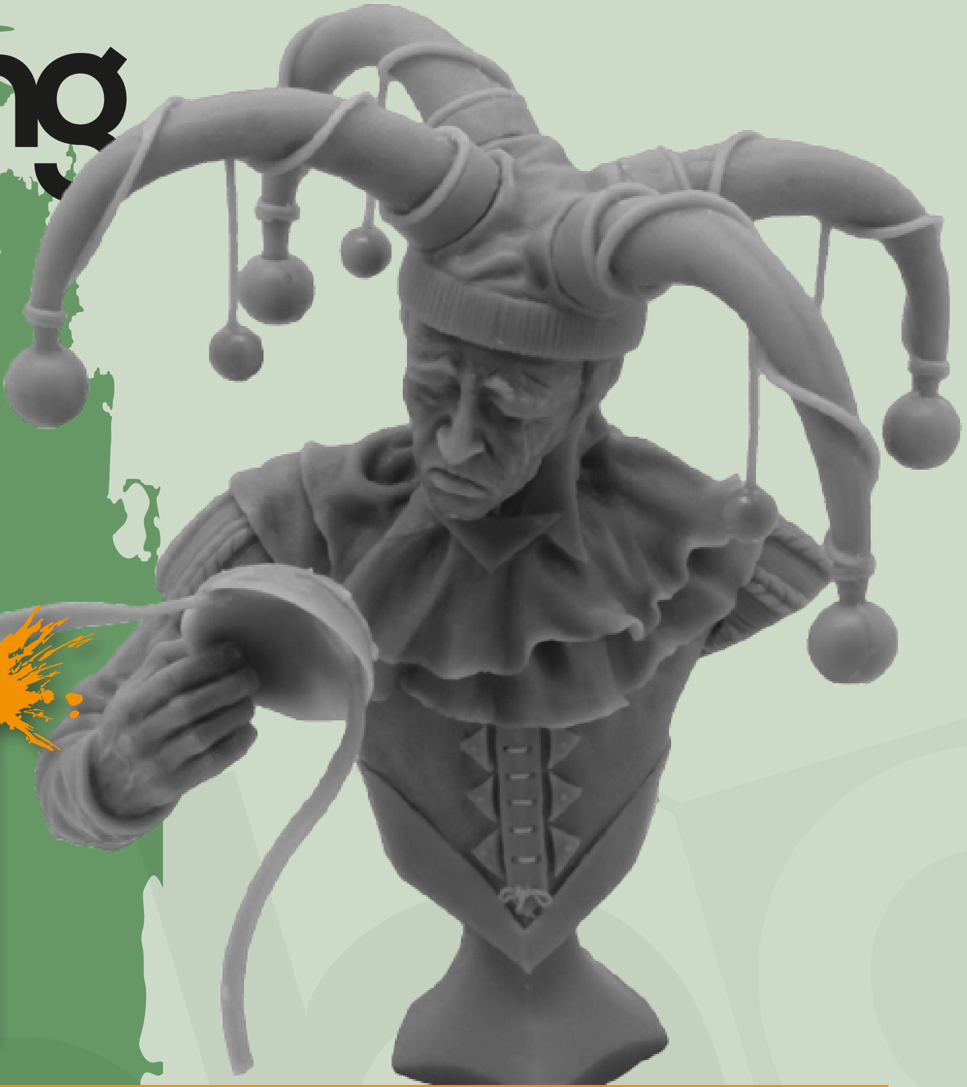
By Terry Cowell



Details

Price:	£40
Scale:	1/10th (80mm Approx)
Material:	Resin

Available from

BrokenToad

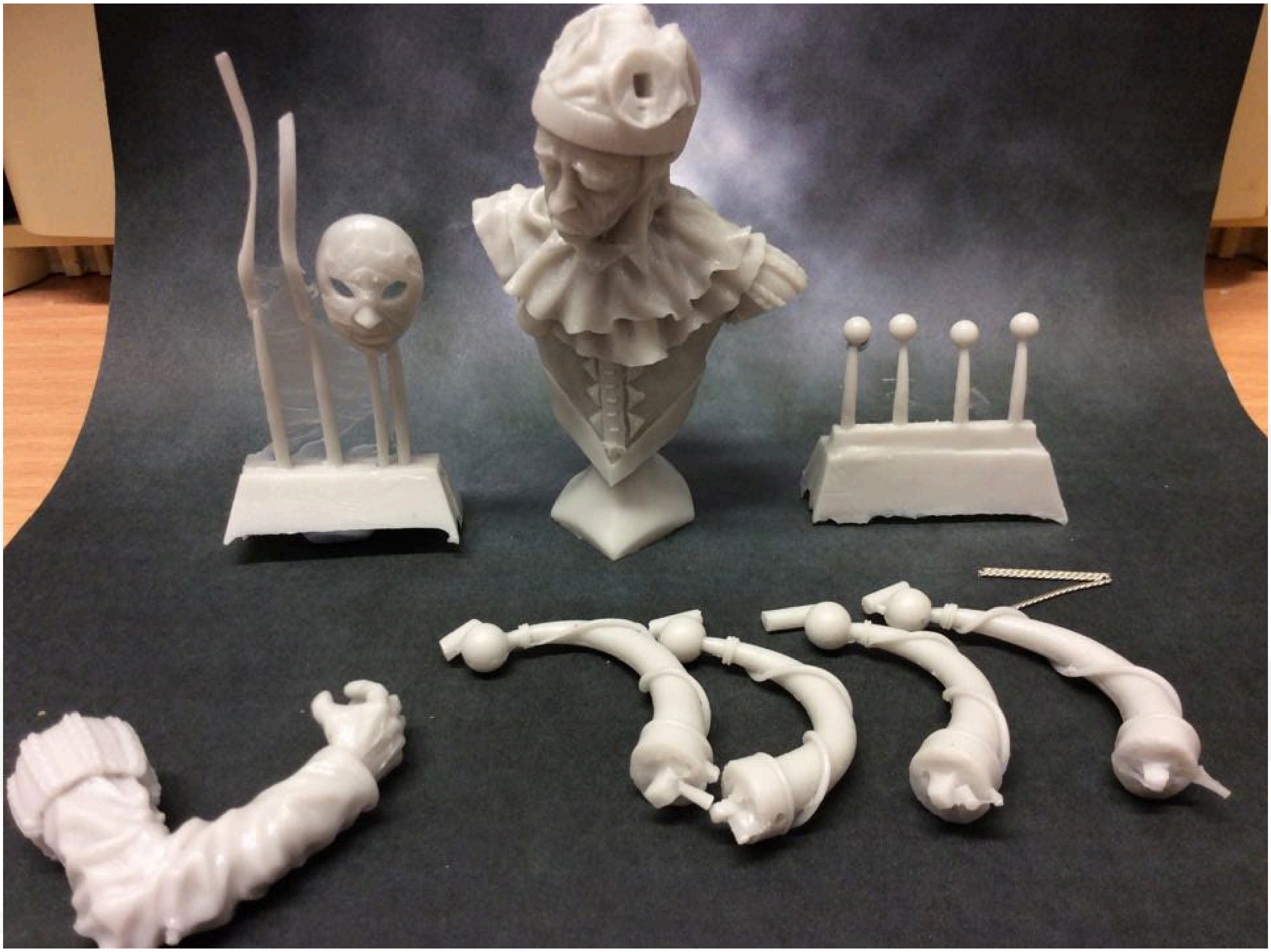
BrokenToad's Skin Deep

BROKENTOAD

The bust arrives in a beautifully stylised gift box with a removable sleeve depicting an unpainted photograph of the piece fully assembled. Inside the box you will find the contents well protected in foam and smaller parts safely segregated in plastic zip bags. I don't think you would be disappointed if a Rolex watch arrived packaged like this (actually thinking about it, if BrokenToad does decide to send me a Rolex watch next time I would be delighted)!

There is no concept art, because the idea for Skin Deep came from a discussion between Kris Toad and Roberto Chaudon; the two of them are striking up a really fruitful and creative relationship having collaborated previously on 'Paradise Lost' and on the evidence so far, let's pray this continues.

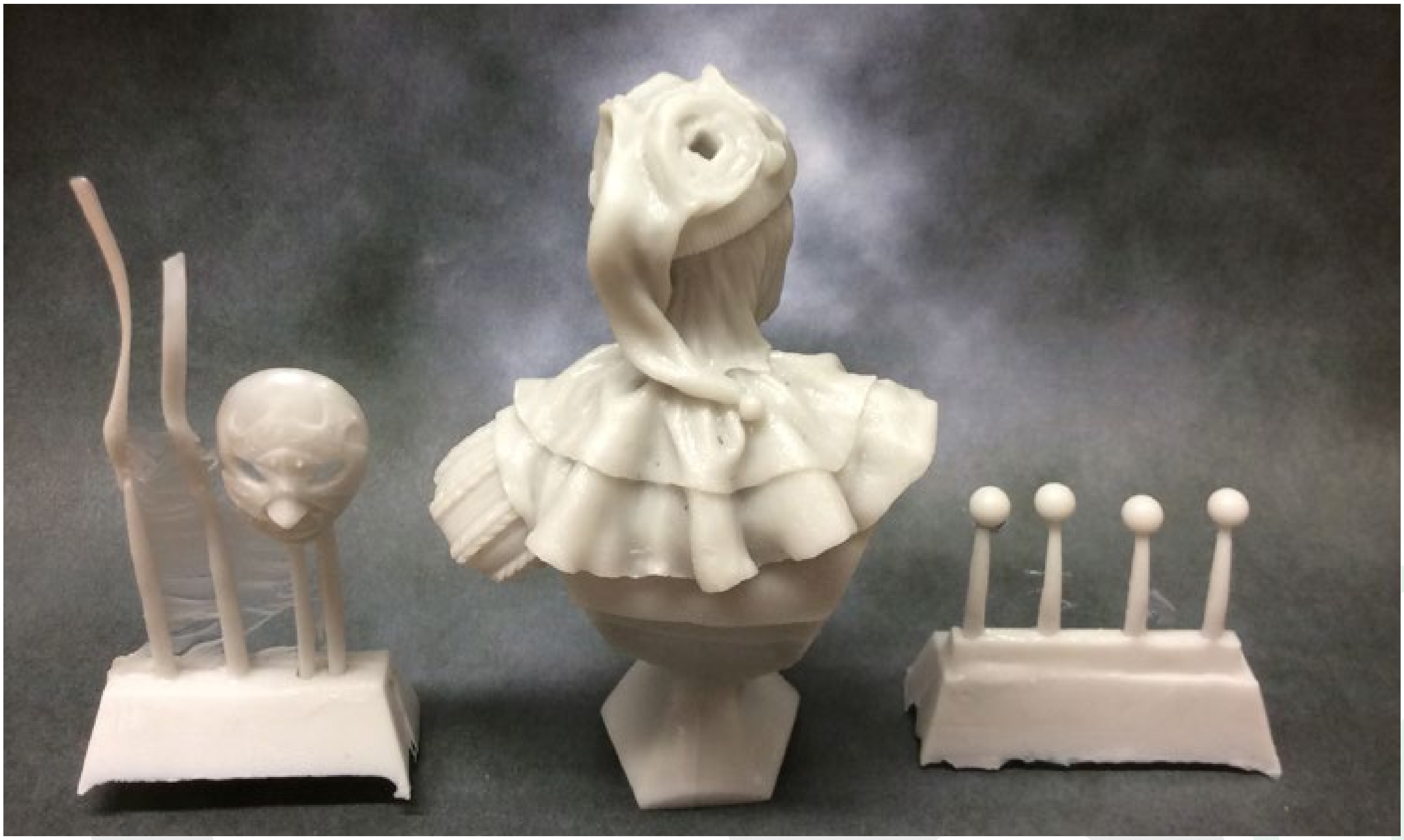
The concept is based around the way as a society we perceive beauty in a person and from this measure worth. They chose to represent this by utilising the characteristics of a jester. It works perfectly to provoke thoughts about how as a society we mask our true selves, our insecurities and our flaws. We feel the need to present ourselves in the best possible light, but often such a presentation is superficial.

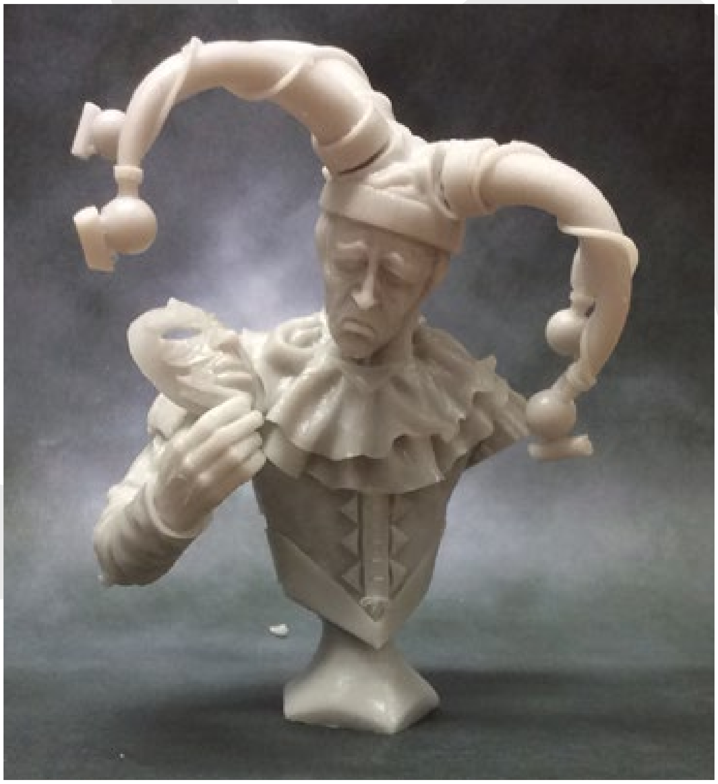


The medieval court jester or fool was often found in the houses of nobles or in the courts of the monarchy. They were often believed to reveal hidden depths by primarily acting the fool while within the content of their performances they were able to offer advice, critique or even ridicule. The line was a blurry one and some were known to land themselves in hot water by going too far.

The character Kris and Roberto have created is a jester who has removed his cheerful mask to reveal that one side of his face is hideously disfigured, pock marked or perhaps burned. His expression, in contrast to his fool's persona, depicts a despairing man staring into the mask and perhaps reflecting on the futility that this simple object allows him to be accepted by his audiences, yet it also hides his true inner beauty. He feels that without the mask people would find him abhorrent and sadly he settles for an imitation of happiness, which in turn serves to imprison him.

SKIN
DEEP
BROKENTOAD
RESIN CAST





Like the iconic happy and sad mask side by side that most of us will be familiar with, this bust also serves to evoke the feelings of extreme emotions--happy, sad and everything in between.

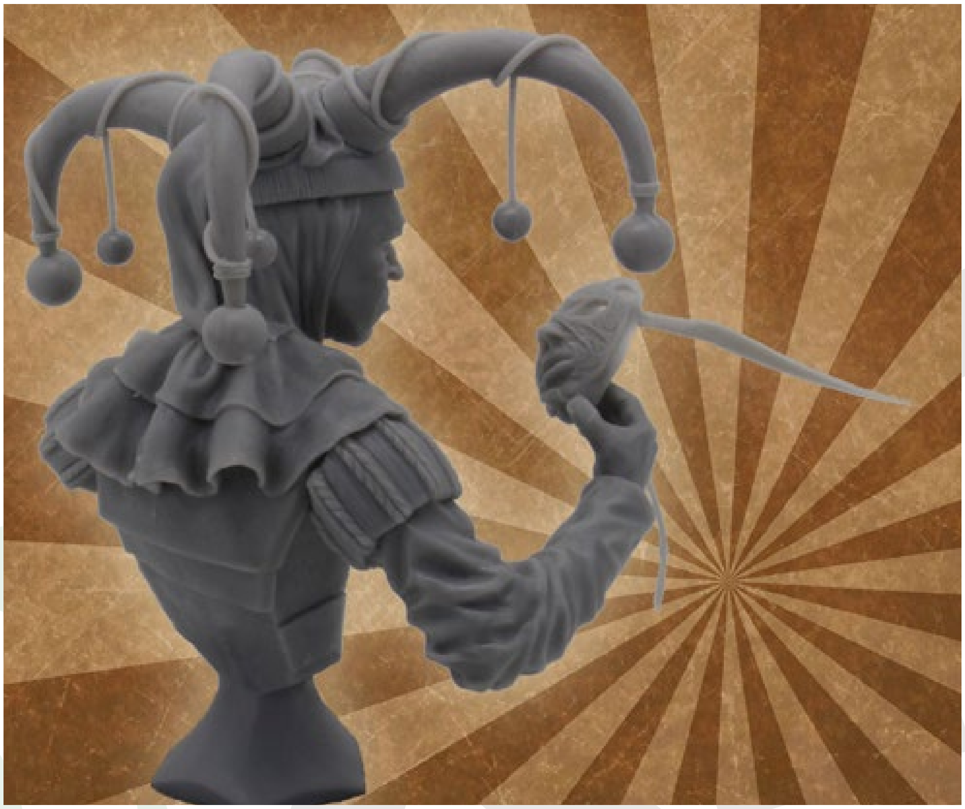
The small detail is wonderful; from the ribbed beading on his tunic sleeve to the finger nails, I wanted this bust to be special and feel totally chuffed!

Occasionally we see art that resonates and pulls us towards it. This bust is crying out to be painted and brought to life. I really can't wait to see how different artists interpret this piece. Painted well it would be fantastic to see on a plinth in a competition.

Ok, let's get it under the magnifying lamp and bump the Optivisor up to critique setting.

As previously mentioned, the kit comes in 17 parts. It sounds complex, but only 9 parts are essential to the kit. The other 8 parts are optional extras; this will become clear as I continue the description.

The kit consists of the main torso and head as one piece. The remaining pieces are the left arm, a mask, two ribbons, four hat peaks complete with a bell or bobble attached and 4 optional hanging bells/bobbles. Each of the additional bobbles comes with its own wire



pin for convenience. I spoke to Kris about this and he explained that he considered making a two part mould for these, but then given the circumference of each tiny ball the modeller would have been faced with cleaning up difficult mould lines. I am certainly glad he chose the second option. All that is needed now is that the modeller drills a small hole and pins it in himself.

Once fully assembled, this bust does not hinder access to the paintbrush and aside from the mask I will likely paint it this way.

The resin cast itself is extremely clean. The light grey material feels durable and doesn't have a brittle feel to it. There are two slight mould lines very strategically placed on the underside of the arm and at the back of the sculpture on the plinth part. You could likely get away without too much prep work, but that would feel like going out without clothes on to a miniature artist. Fear not, because there is a little flash to be removed between the ribbons and mask and careful removal to separate them from the sprue. A little sanding and hey presto you are good to go. There are a couple of stem points on the underside of the arm which can be removed when you are cleaning the mould lines. To be accurate, there were no visible air bubbles and no obvious defects.

It prompted me to send BrokenToad a message asking if they clean and prepare each model before sending them to customers. The reply from Kris was as follows.

"I always check every cast before it is sent out to a customer, anything miscast is disposed of. As a producer and brand owner, I always want my stuff to be the best it can be, whether that is concept, sculpt, cast, packaging, even the fonts I use and I am constantly trying to make things better."

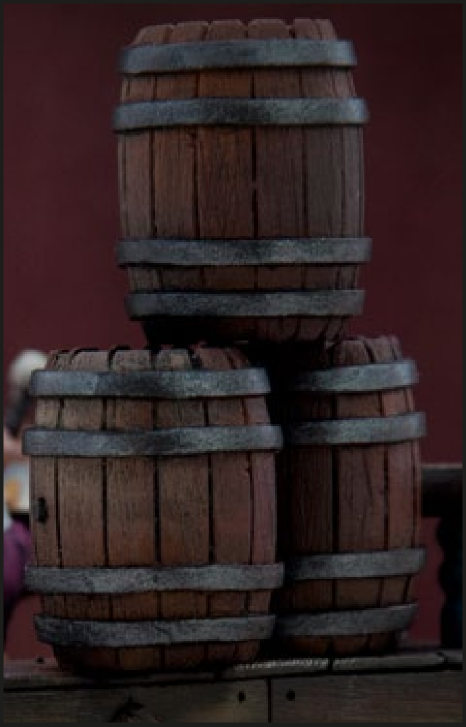
I don't know about you, but I found the response quite refreshing and in the event that you have never tried one of Kris's products, you should visit his web store and you will instantly see for yourself. Everything is well organised and makes shopping there an easy and pleasant experience rather than a pain. I told him I felt the store was comprehensively organised and easy to navigate and refrained from asking if he had OCD! It is obvious that he prides himself on providing excellent service and clearly cares about his customers.

You can find the store at www.brokentoad.co.uk and also find him on facebook to get information on developments or to chat with Kris himself.

GUIDE TO MAKING A MINIATURE

WOODEN BARREL

by Shane Rozzell



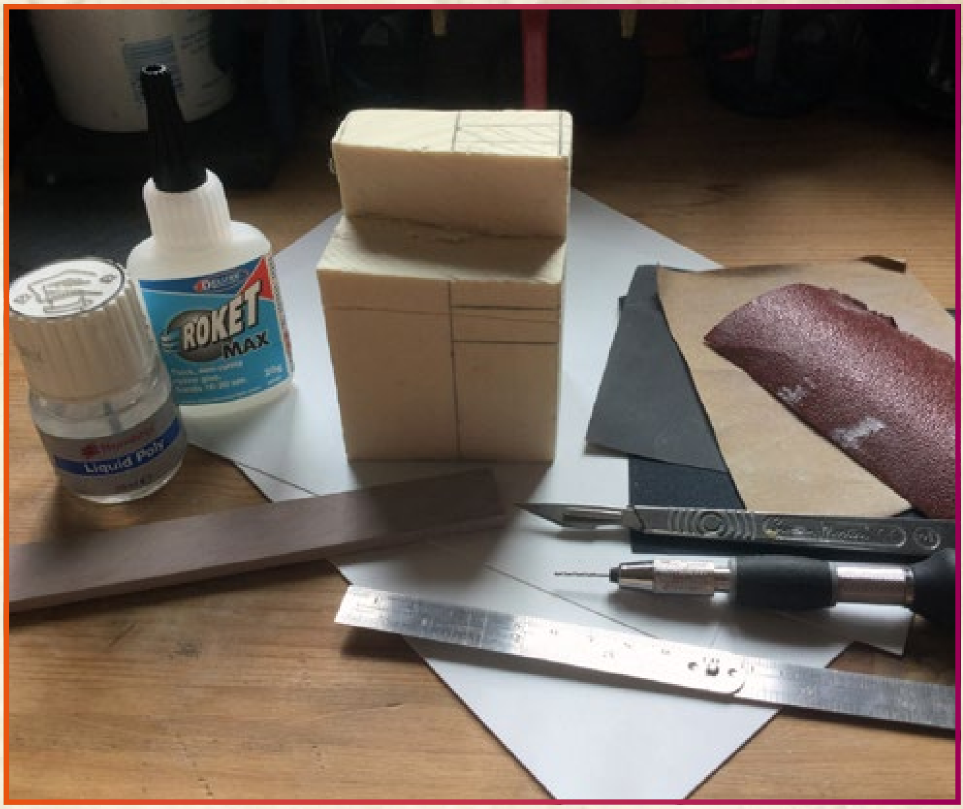
Over the years, I have made lots of bases used to display my painted miniatures and have always enjoyed the prospect of scratch building items to help bring the miniature to life and convey a narrative to the display.

Recently I got the Mproyec 1:32nd scale Barbarella, Lord of Mussels sculpted by the fantastic Raúl García Latorre and the choice of base was obvious—a section of a pirate ship. One of the things I wanted to incorporate was some of the paraphernalia associated with pirate ships, including a wheel, some rigging and some barrels. However, once I chose an appropriate plinth for the scene and size of the miniature, I soon discovered that I wouldn't have the room for some of the items I planned for. So, I asked a few of my friends what items they associated with ships of this type and one the things they all agreed with was some barrels.

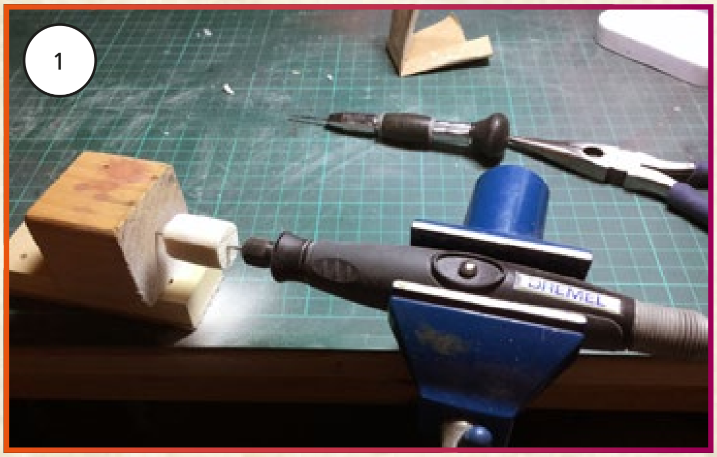
I could have bought some, but I wanted this to be completely scratch build so the task was how to accomplish this. I watched a YouTube video of how barrels are actually made and quickly understood this method was going to be impossible to do in miniature, so I had to bluff...

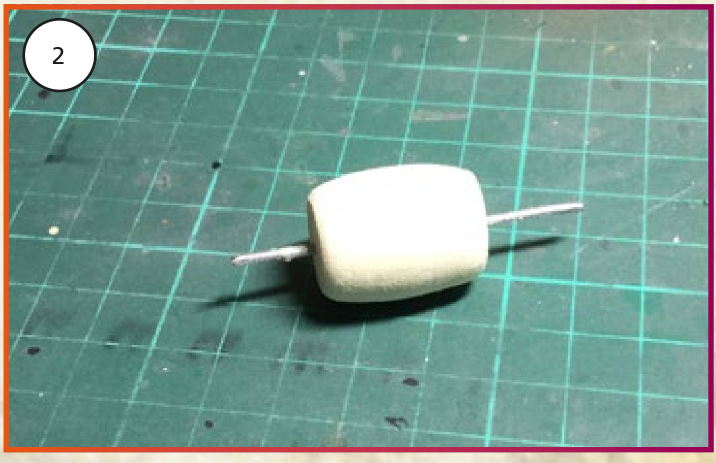
Tools Needed

- Plasticard (.5mm and .25mm)
- Modelboard (sometimes called Balsa Foam. This material is available in several densities and pictured above you can see the cream and brown types, with the latter being the hardest. For the barrel, I'll be using a block of the softer cream variety that you can see in the centre of the image)
- Sandpaper (various grades from P80 to P1200)
- Glue (super glue and Liquid Poly Cement)
- Various tools (scalpel, drill and (not pictured) some 6mm masking tape, pinning wire and sculpting putty)
- Optional (A friend who owns a casting company ☺)



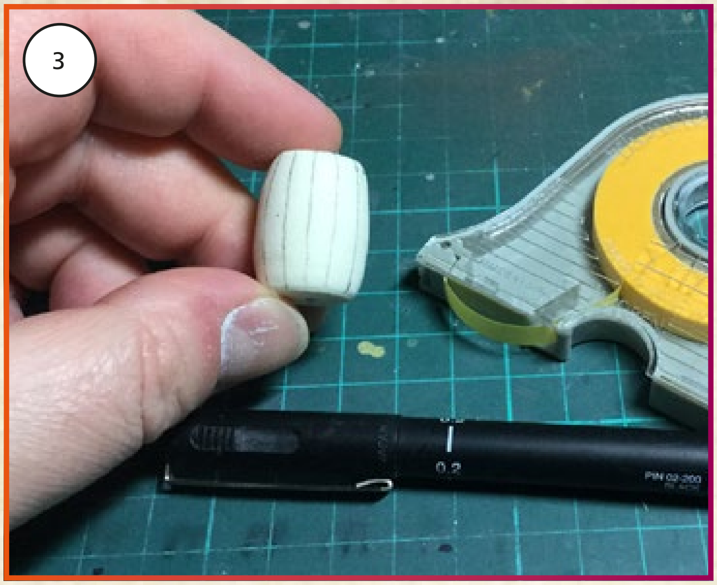
Making the Basic Form

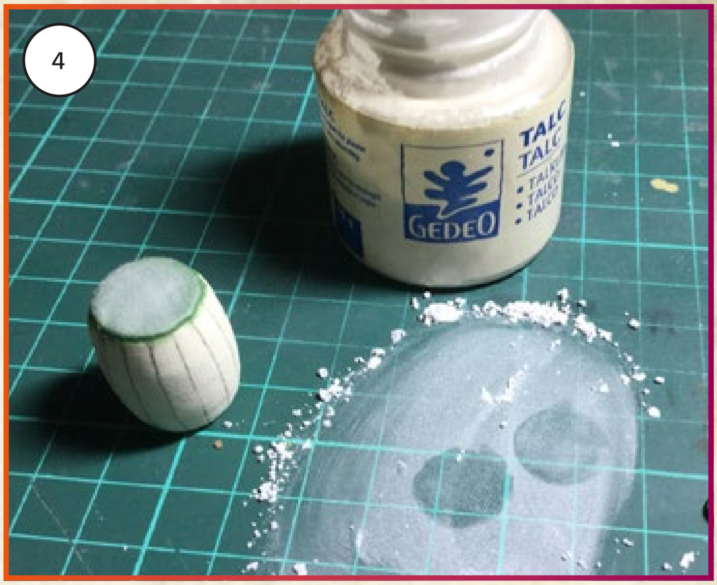




The first step is to cut a block of the model board, then drill a hole through the centre and super glue a length of pinning wire through it, making sure we have a good 30mm of wire sticking out each end. By clamping my Dremel extension to my worktable I made a quick and dirty home lathe. I secured the modelboard block into the Dremel and used a piece of wood the other side to stop the modelboard shooting off and hitting me. I suppose it's prudent to make sure you wear some safety goggles and a mask at this stage and, of course, you know I did...honest!

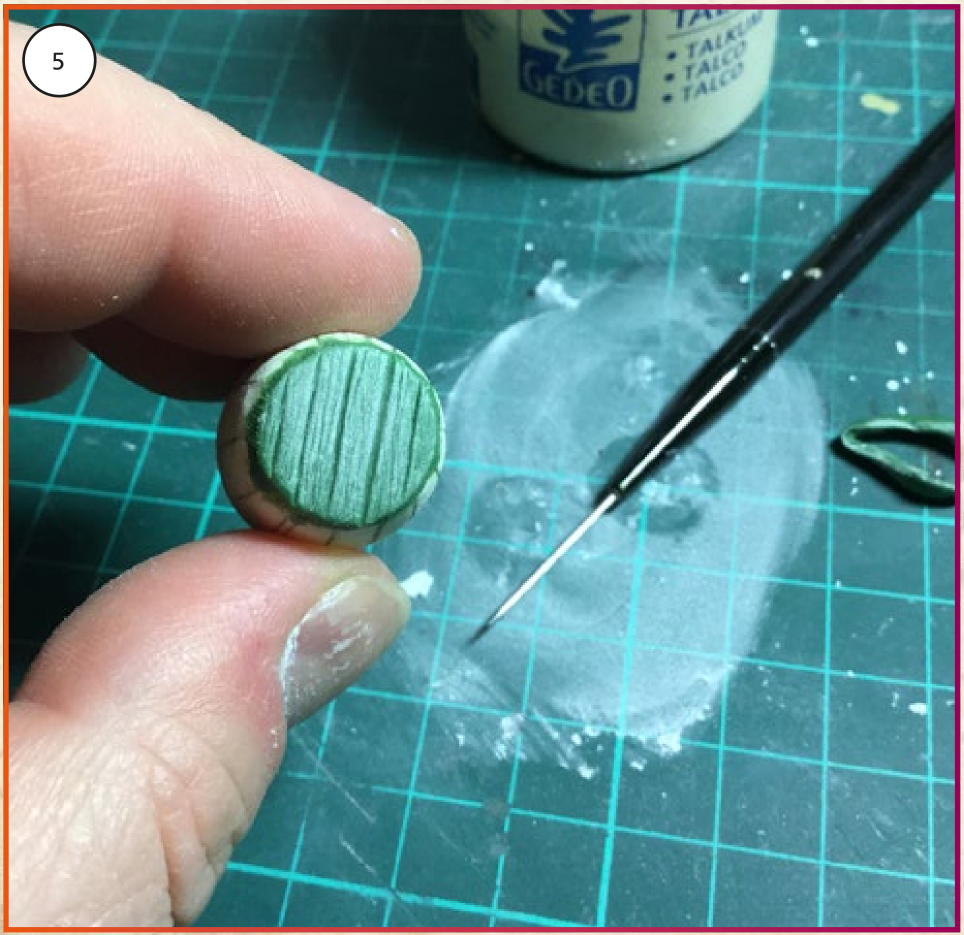
After turning the Dremel on, I used a piece of sand paper to form the shape of the barrel. This was trial and error, but I will say take your time doing this; the Dremel is very fast and if you're not careful, it will bite you and ruin the shape of the barrel. I found it easier to do one side of the barrel, then turn it around in the lathe and then do the second side using the first as a guide. After a few minutes I was happy with the result. Time to clear away all the dust.





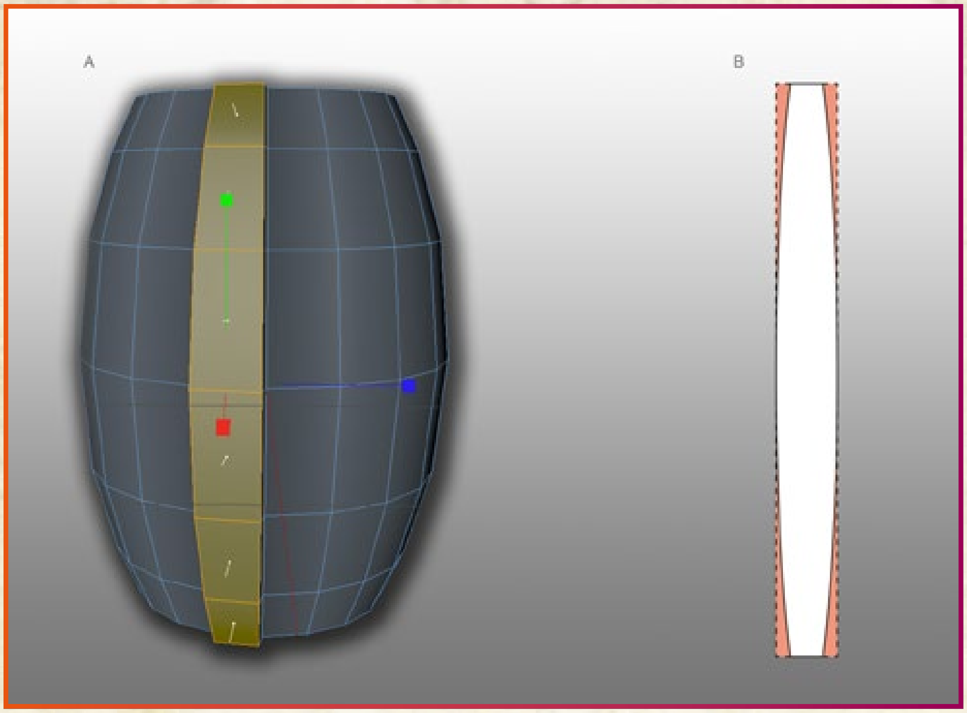
I snipped away the extruding wire from the barrel form and then, using some masking tape, I began to segment the form so I had a guide for the planks that will later cover the sides. It's a good idea to use the wire that can be seen at both ends as a start and end point for the tape, then with a felt tipped pen draw a straight line down the side of the tape.

Now it's time to hide that wire at the top and bottom ends of the form. I mixed some greenstuff (other sculpting mediums are available), then, with some talc on the cutting mat to stop it sticking, I pressed it flat; next, I trimmed the edges to remove the excess putty.



Using a sculpting tool I made myself from a sewing needle and an old paintbrush, I sculpted in a wooden plank texture into the two ends. I take care how I hold the form, as I don't want to accidentally smudge my own work! Once done I put it aside for a few hours to let the putty cure.

Making the Planks



As you can see in the illustration to the left, the planks that will lace the side of the barrel cannot be made from straight pieces of plasticard because the middle of the plasticard is wider than the two ends. So using the guides that I drew on the side earlier I measure that the planks have to be 6mm in the middle and 3.5mm at each end.

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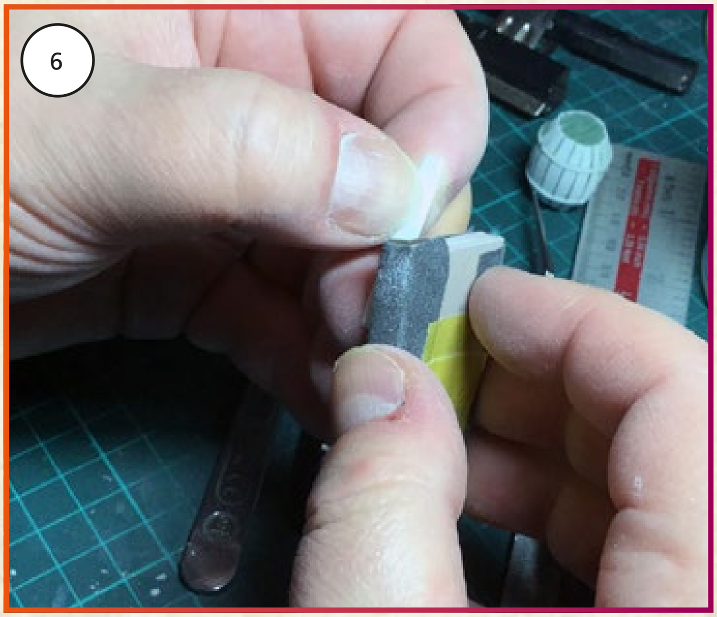

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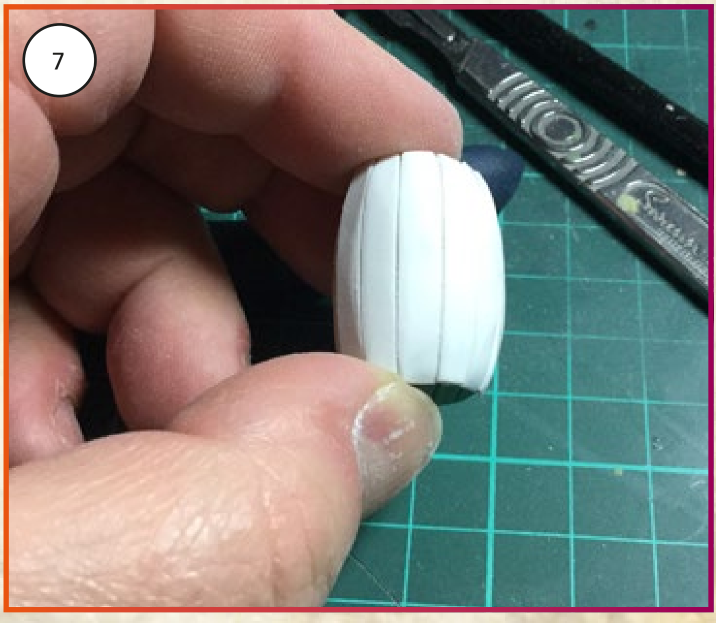
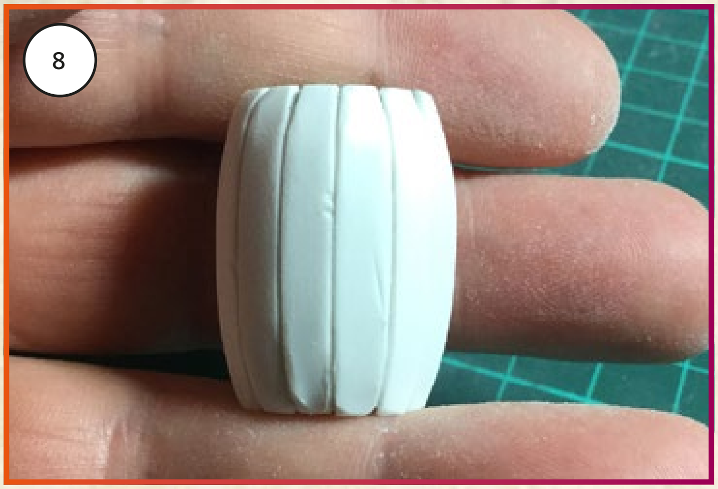


After I cut 6mm wide strip of the .5mm thick plasticard I cut it into segments and began to shape the ends using sand paper. I also rounded the sides of the facing edge that will form the separation of each plank when painting. Once I had enough, I started to super glue them around the edges of the barrel form. I'll be honest and mention that some needed extra shaping work once they were in place to make the fit nice and tight. Once complete, I brushed on some Liquid Poly Cement to seal all the planks together. The piece was then left for a few hours to dry completely.

When I next picked up the barrel, I wasn't happy that some of the planks kind of stuck out a bit more than other. This was due the angle they had been glued to the modelboard form. Oh well, easy to fix with some more sanding. This gave it a rounder feel.

Texturing the Planks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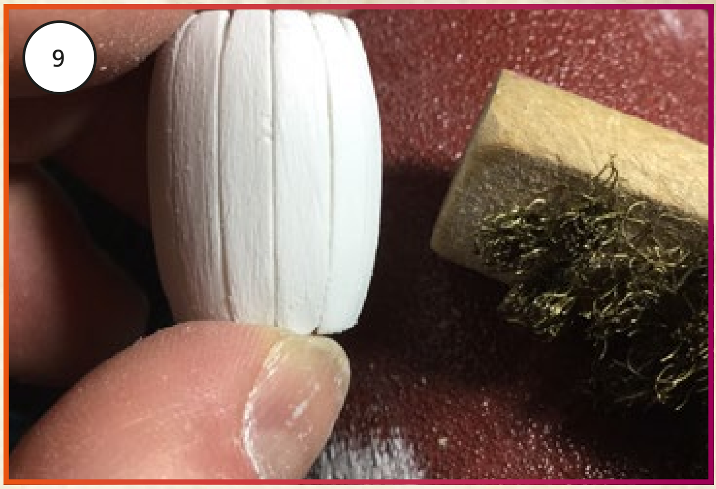
Now comes the surprisingly easy, but very effective part where the model really starts to look like what it is supposed to. I started by cutting some grooves and notches into some of the planks with my scalpel. These will add some character to the model and give me something to enhance when painting.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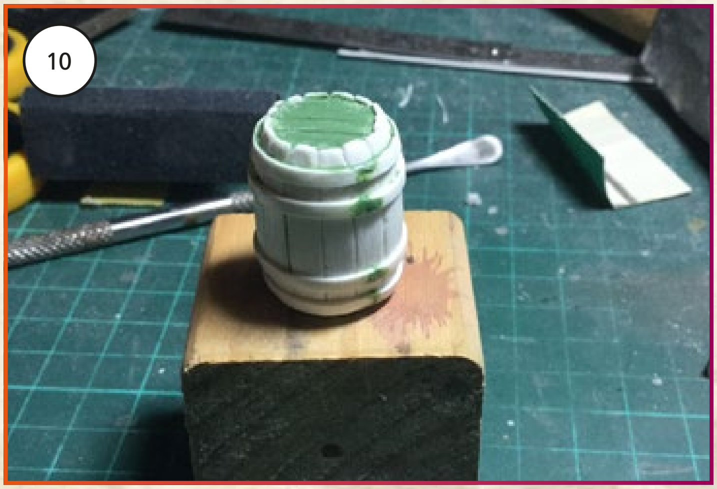
Using some very rough sandpaper (P80) I started to rough the surface up, making sure I had all areas covered. This creates a nice wood grain texture, but leaves the surface bitty and not suitable for painting. So I then used a wire brush start to clean the surface. You don't have to be too careful at this stage, as the scratches the brush makes just add to the texture. Once done, it was better, but not perfect with stringy bits of plastic that will ruin anyone's paint job, so again I turned to the Liquid Poly Cement and brushed it all over the surface of the plasticard planks, then put it aside to dry over night.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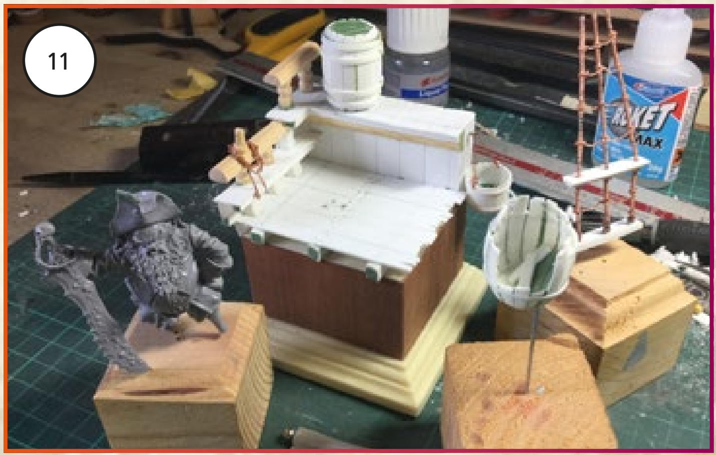
The final step was to add the metal bands around the barrel. This was made with very thin (3mm) strips of the .25mm thick plasticard. I started by super gluing it to one plank the pulling it to the next, adding a spot of glue and pressing it into place. Then repeat until it goes all the way around the barrel. I cut it a couple of millimetres short, then used a small blob of greenstuff to fill the gap.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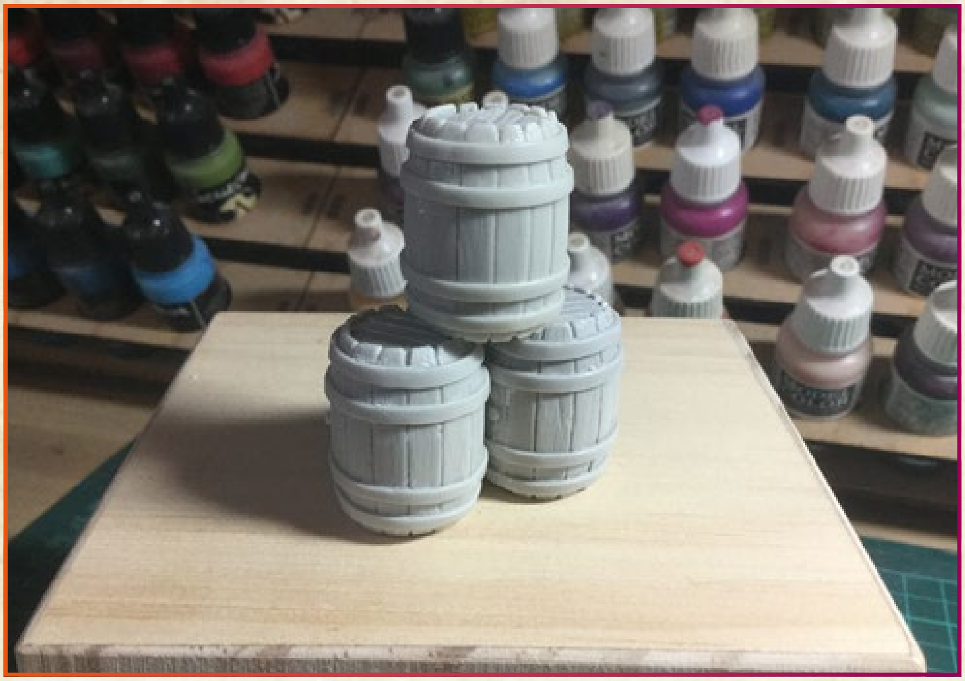
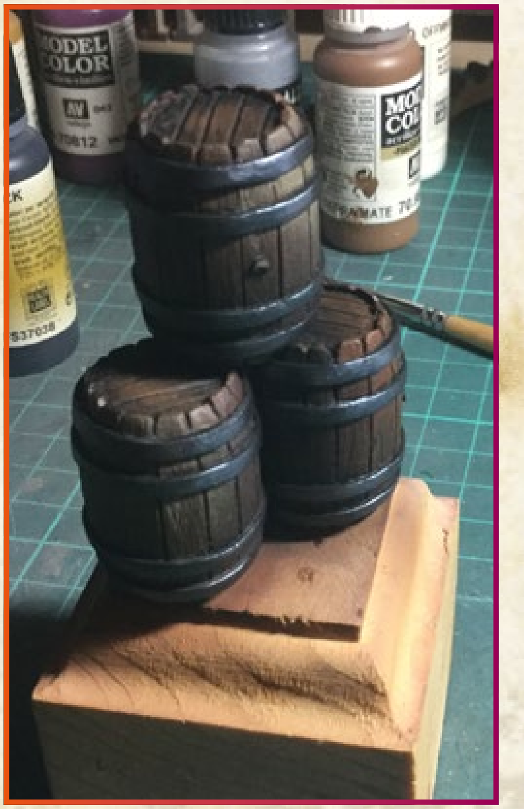
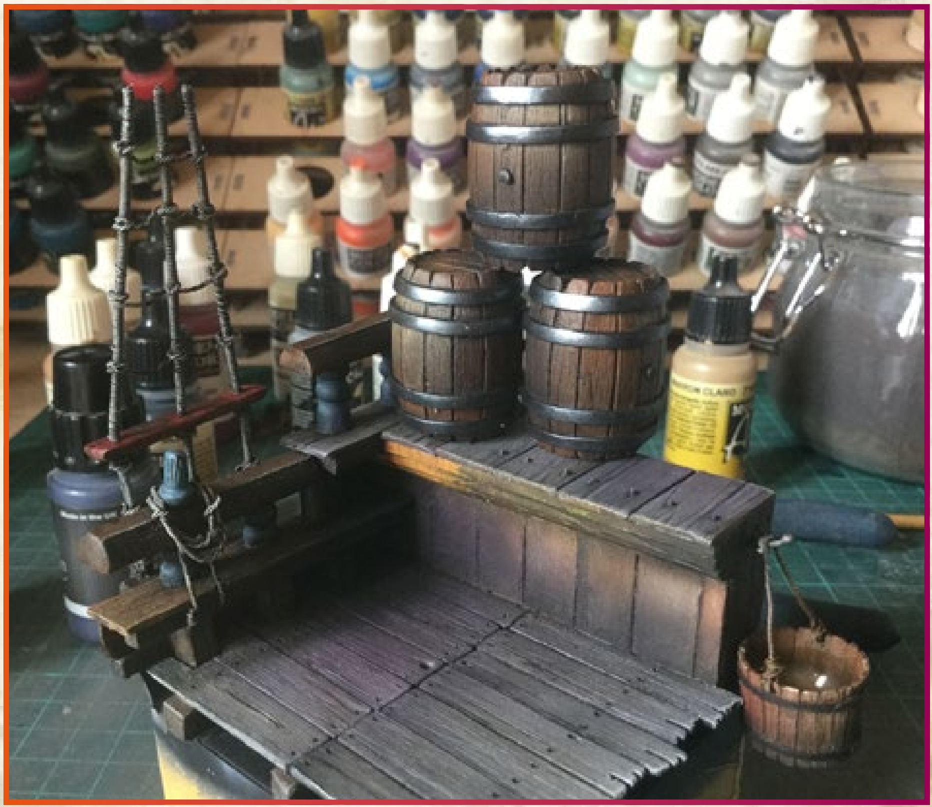
The Final Stage

Here you can see the completed barrel with all of the other parts and components to the base I made. Some unfortunately didn't get used for reasons mentioned at the start of this article. I always wanted a stack of three barrels in my scene. Now I had the choice of making two more, but since there was a lot of trial and error in this process I knew I'd end up with three very different looking barrels, which wouldn't do.



Because this master was going to be cast I had to make sure that all the overhangs and holes where filled or silicon rubber will seep into those spots and tear the mould when the master is removed and also cause the surface of the cast to break away from the bulk. This is called de-lamination. Once it was ready I sent it off to my best friend Martyn Dorey who owns Model Display Products and is a superb resin caster. A week or so later I received a nice little package in the post containing several barrels ready for paint ☺





In the final picture you can see the barrels, along with the rest of the scenic display base fully painted. The barrels will soon be available to buy from www.modeldisplayproducts.co.uk.

I hope you find this guide useful and with a certain Kickstarter currently shipping where barrels could be very useful, I hope you give making them yourself a go.

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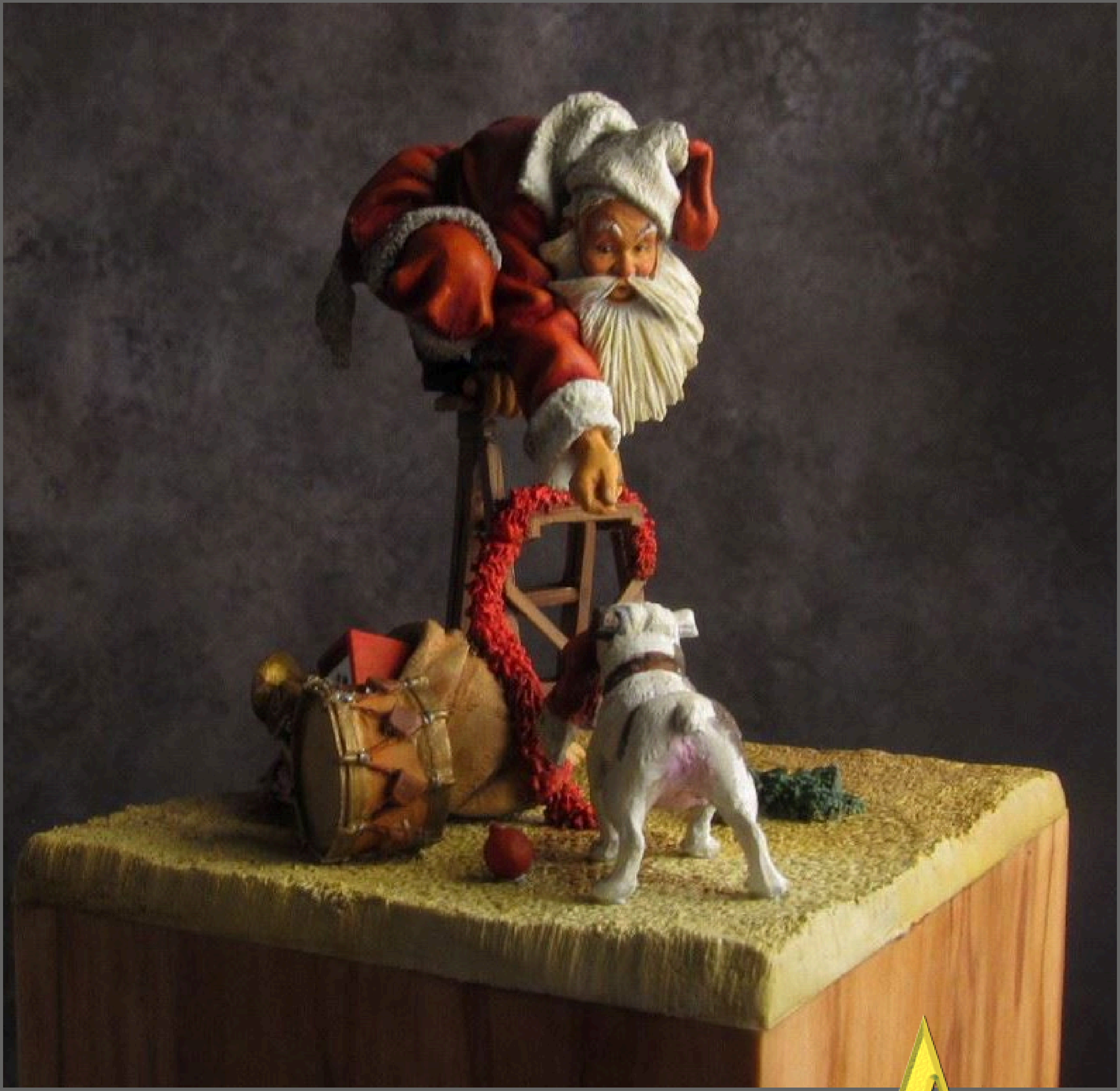

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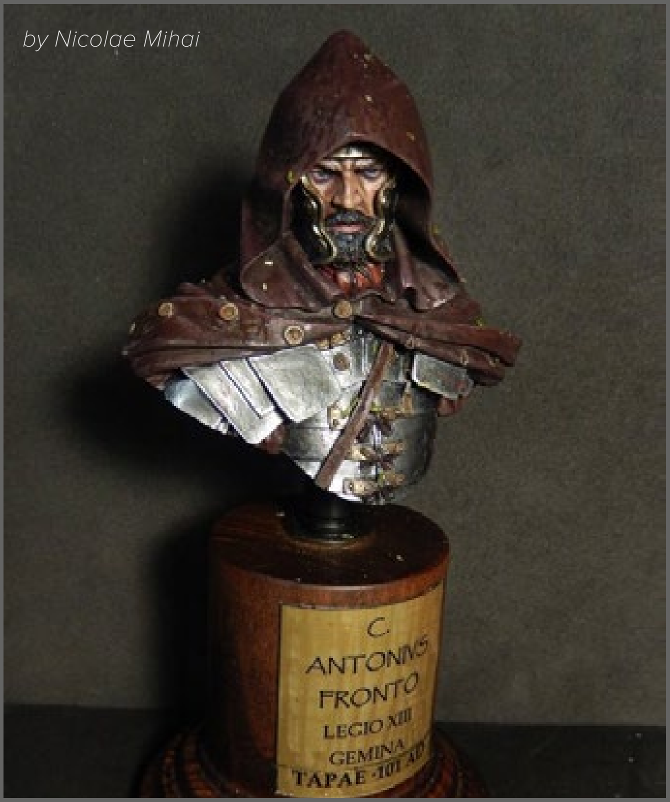
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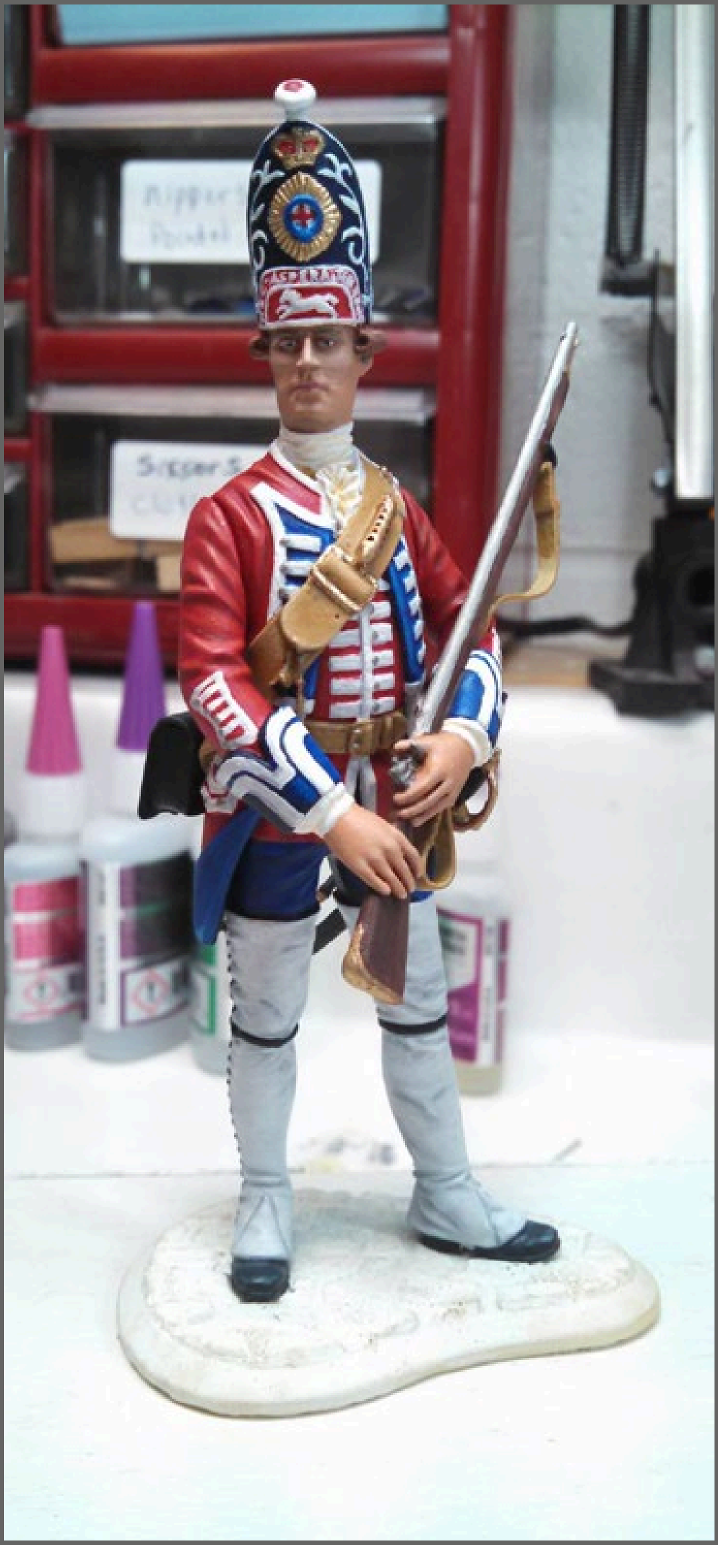

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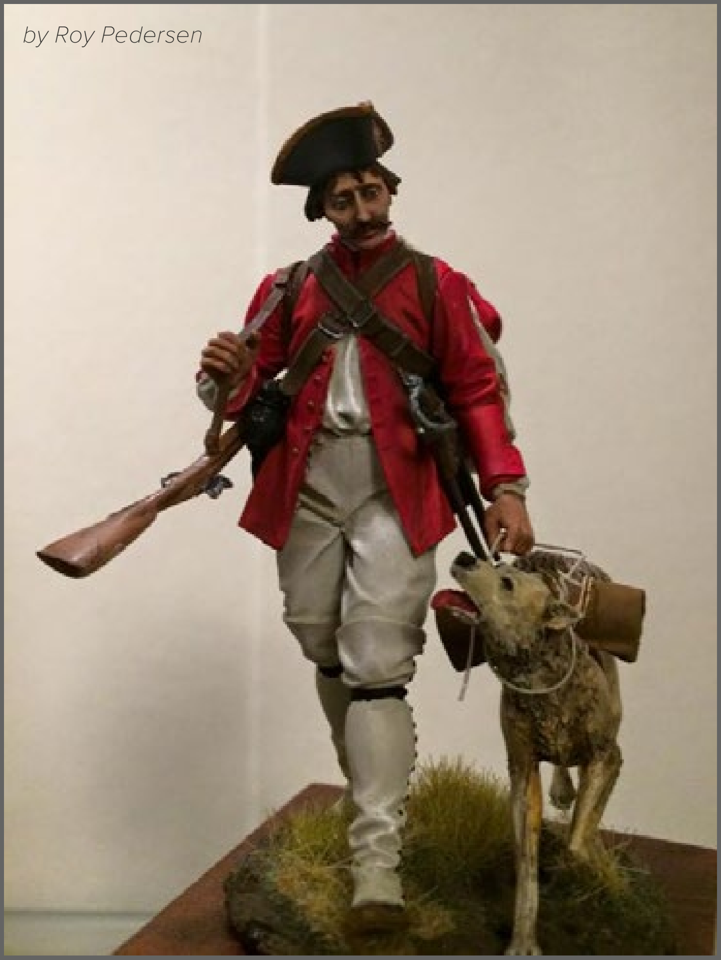

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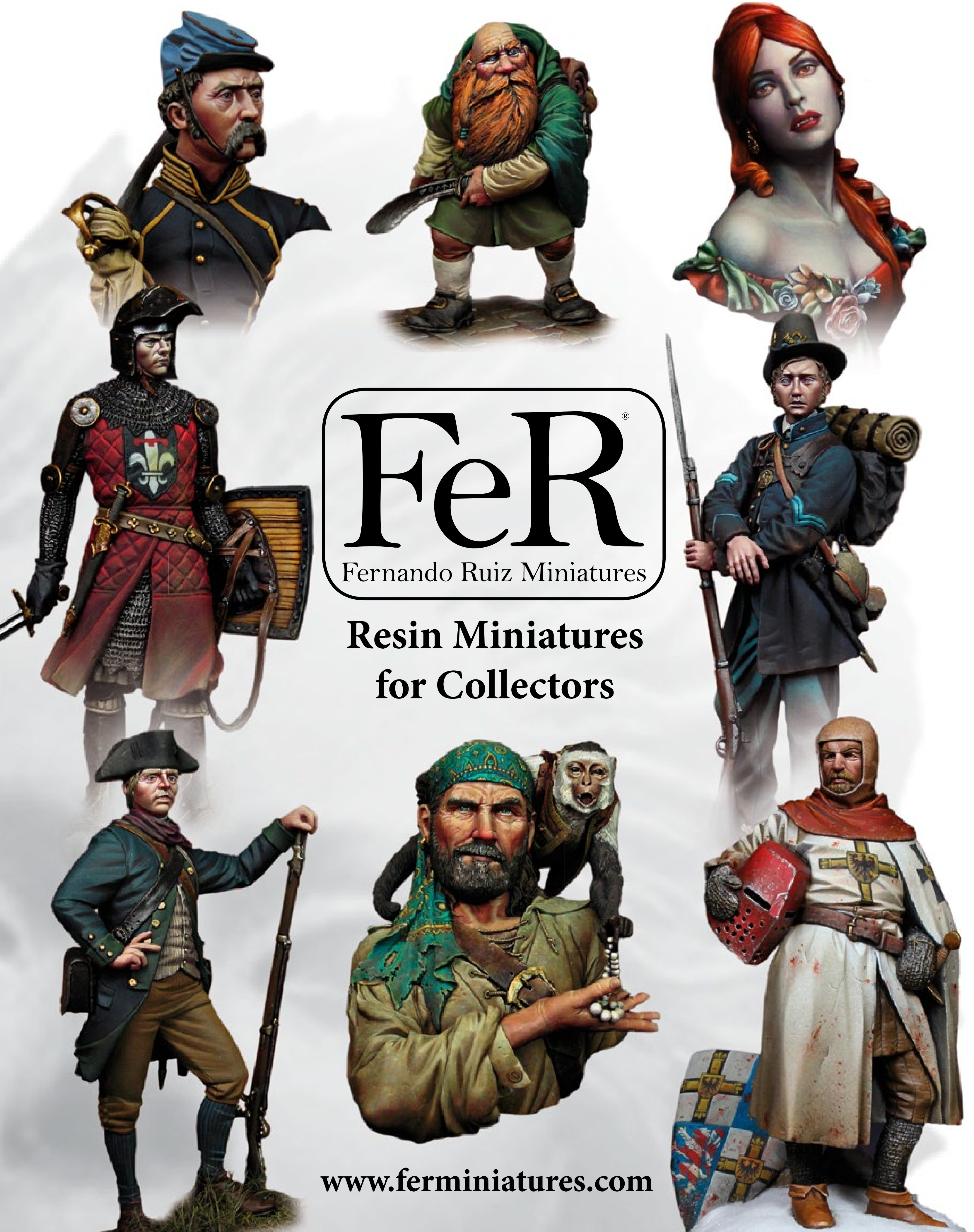

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